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Sadler's Wells: an object lesson

. . . . how long is America to remain a 2nd class cultural entity?

A company of sixty dancers from England, known as the Sadler's Wells ballet, has been and is performing at the Metropolitan Opera House to houses and audiences unheard of in my time — and in my time I have indeed witnessed the coming and going of ballet companies too numerous to mention here.

The Sadler's Wells ballet is an organization which flourishes under the direct subsidy of a branch of British government, to wit: the Arts Council of Great Britain. Its American tour has been subsidized by this same Arts Council. In effect, the Sadler's Wells company is a state-subsidized group of artists which proves to be a brilliant justification of any money spent upon it by its government. This is my opinion upon seeing it, and my opinion seems to be shared by the press and the greatest audience for ballet I have seen in many years.

Unfortunately we have no such large and permanent company to match it in America. And why? Is it because we have not artists who are their match? Or because we have no choreographers of talent? I think the English themselves will be the first to acknowledge that this is not so. We have a wealth of artistry, of untapped creative talent. But until that glorious day arrives when we have somehow created a mass audience which can and will support ballet (and in this respect we have come far in the last two decades) until that time we can only hope that ballet itself will not become extinct for lack of support.

Take the case of Ballet Theatre. After a glorious artistic season they found themselves without funds. By the time new funds were raised, artists had taken other bookings in order to make a livelihood and new dancers had to be trained, and all continuity had been destroyed.

At the present time we have possibly a greater number of trained ballet dancers than any other country, but no means of keeping a good company together. All the integration of continued work as a group is irretrievably lost at every season's end.

What I don't understand is why England, France and other European countries feel it their educational and cultural duty to support art and theatre, and our America, the wealthiest nation in the world, will not. Europe including Russia (which is also spending its life blood on defense) still has sufficient money to support the arts. We have been giving billions to Europe to put it back on its feet. I do not resent that. But, if all Europe even in its desperate condition believes it to be necessary to support the arts, what then is wrong with our thinking? With the billions we appropriate for Europe could we not find a quarter of a billion with which to support a National Theatre?

Write your Congressman and your Senator today, while they too are flocking to see this great Sadler's Wells Ballet, and tell them that America is not a backward or second class nation, that we can well afford the culture which European nations demand as part of their national standards of life and education.

Dance MAGAZINE

VOLUME XXIII NUMBER 11

NOVEMBER, 1949

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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ON THE COVER:

The dance satirist, **IVA KITCHELL**, in her composition, "Something Classical". The photograph by George Karger. Miss Kitchell makes her only solo appearance in concert in New York City this year at Carnegie Hall on December 4th.

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faces

faces

faces!

All photographs by Walter E. Owen

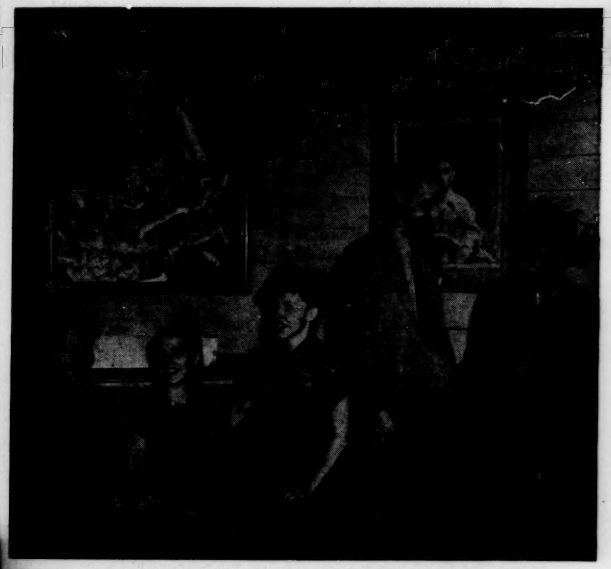
Rosella Hightower's first holiday at home in America in two years was celebrated at the Marjorie Barkentine Greenwich Village Studio, with most of New York's dancers in attendance, and a good section of Broadway's legit names, to boot. Above: Alexandra Danilova, Irene Rich at the piano and Rosella. At left: James Starbuck, Leon Danielian, Rosella, Sebastian (the dog, not the ballet) and Frederic Franklin. Standing: Wallace Seibert and Gwyn Ferris.

The faces and parties abounding in these pages remind us agreeably of the unforgettable Abner Dean drawing he called "Gregariousness". Not in many a season has the cauldron that is New York's dance world bubbled forth so much gregariousness. Events here are in celebration of multiple events, such as the historic presence of English and French companies, the coming and going of popular local figures between America and Europe, and for no other reason than that dancers are such gregarious creatures.

A Russian party in Russian style for Sadler's Wells personnel was celebrated at the Jan Hoyer's home (Natalie Branitska). Seated from l. to r. are Christine du Boulay, Jan Hoyer, Igor Youskevitch, Natalie Branitska, Vera Nemtchinova and Pamela May. Standing, l. to r. are Franklin White, Tina Scarpova (Mme. Youskevitch) Olga Tarassova, Yura Lasowsky, Nicolas Orloff and Nadia Nerina.

Birthday at the Hollywood Mocambo. The occasion is Marg Champion's birthday and celebrating with her are (l. to r. Jack Briggs, Ann Miller and Gower Champion.

A party by Charles Weidman to welcome Ruth St. Denis to New York after an absence of some years brought a tidal wave of dancers to the famous gallery of the Studio Theatre. Above, party of five studies Miss Ruth's book of snapshots: (l. to r.) Charles Weidman, Gertrude Hoffman, Ruth St. Denis, Doris Humphrey and Jose Limon. Above, Right: Charles Weidman, Jack Cole, Ruth St. Denis, La Meri, Doris Humphrey. At Right: The gallery of the Studio Theatre, some precious memorabilia of two decades of the Humphrey-Weidman company on exhibit, consisting of costumes, programs, photographs and what looks like 20 yards of china silk.



The Stokeley Webster portrait of Spanish dancer Aida Alvarez is unveiled to the tune of a party, naturally, attended by famous and near famous in droves. The group under the portrait consists of Naila, Aida Alvarez, Iva Kitchell, Stokeley Webster and Rose Selva.

A Welcome Home party given to Trudy Goth on her return from Italy brought out a fair crowd. On the right: Pauline Koner converses with Helen Dzhermolinska and Mary Clarke; above: Trudy Goth (left) must have said quite a bit to raise those eyebrows. The eyebrows belong to Nina Fonaroff and Louis Horst.

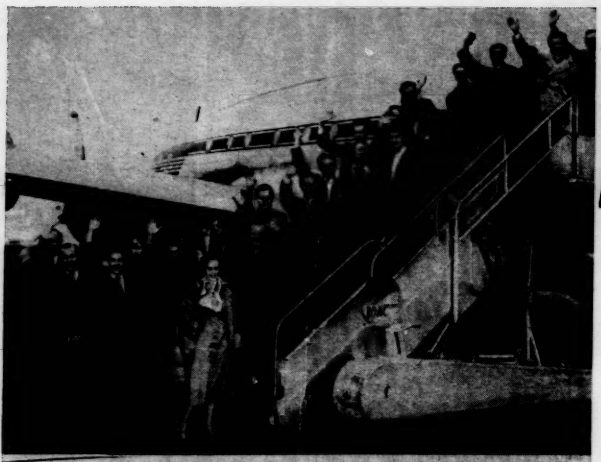
parties

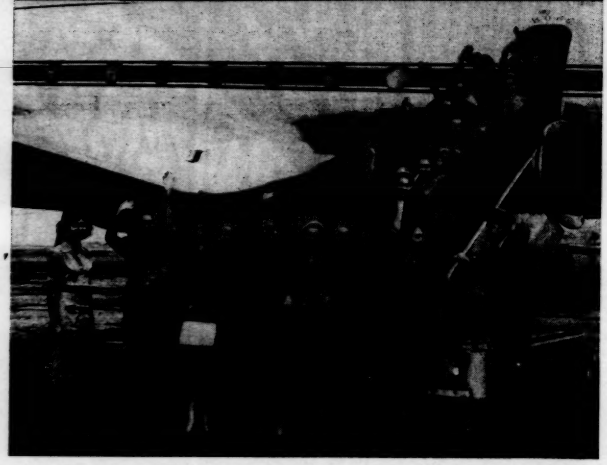
parties

parties !

Sadler's Wells *lands...*

1





2 and 3

The SADLER'S WELLS company landed in America by Grace of God and BOAC in three parts, the first contingent, seen in picture no. 1 having arrived the night of October 2, the other two at noon of October 4. And having arrived, proceeded to camp out in the environs of Central Park South, to rehearse, perform and conquer at the Metropolitan. Story of the American season appears in the next issue.

1. (l. to r.) **Leslie Edwards, David Webster, Margot Fonteyn, Frederick Ashton** and **Robert Helpmann** beam into the face of barrage of cameras and floodlights.
2. **Ninette de Valois, Constant Lambert** and masculine contingent arrive in one party.
3. Distaff contingent arrives in its own plane. **Beryl Grey** visible in doorway under **BOAC** imprint; **Moira Shearer** and other soloists at foot of gangplank.
4. **Moira Shearer** and other soloists of the company line up for cheesecake art photos in **BOAC** office at La Guardia airport. Girls sitting on the counter are (l. to r.) **Pamela May, Gerd Larsen, Beryl Grey, Nadia Nerina, Violetta Elvin.**
5. **Ninette de Valois** addresses New York dance audience on October 10 (the evening following the debut of Sadler's Wells in New York) at the New York Public Library. She spoke briefly on the subject of ballet in Britain. Her appearance was sponsored jointly by the New York Public Library's music division, under direction of **Dr. Carleton Sprague Smith,** and by **Sir Francis Evans,** British Consul General in New York. **Dr. Smith** stands at left, **Miss de Valois** stands beside table and sitting at right of table are **Sir Francis Evans** and **Ralph A. Beals.**

all photographs by WALTER E. OWEN

4

5

Via the GRAPEVINE

NOW **Moira Shearer** joins the immortals who have had their footprints implanted in a cement sidewalk, this time not Grauman's Chinese Theatre in Hollywood, but in famous Schubert Alley in New York. This deed was done on the day of the first anniversary of the premiere of RED SHOES in America, and accompanying her footprints in Schubert Alley were Alfred Drake's, the singing star of musical comedy. According to Lee Schubert, other famous footprints are to follow these in the Alley.

★

WALTER E. OWEN's action shot of dancer Jane Dudley, taken on the stage of the Palmer Auditorium at New London, Conn. during August, 1949 at the 2nd annual American Dance Festival. This and other action studies of the festival taken by Mr. Owen appeared in the October, 1949 issue of DANCE MAGAZINE without credit, which is hereby rectified, with apologies to the photographer.

That same day, October 21, on the anniversary of the premiere of RED SHOES in America, the J. Arthur Rank Organization was the host at a luncheon party at Sardi's, which was broadcast over NBC. The idea was to broadcast the scroll awarded by **DANCE Magazine** to the producers of RED SHOES, the Messrs. Emeric Pressburger and Michael Powell (see Dance Magazine, May, 1949 issue, page 15). The scroll, inscribed for **"use of ballet in films"** was given by **Helen Dzhermolinska** of Dance Magazine to **Moira Shearer** and **Robert Helpmann,** in the absence of the producers. Honoured guests at this eventful luncheon included **Sarah Churchill, S. Hurok** and **Danton Walker,** among others.

★

Just as we predicted last month, the arrival of the **Ballets de Paris** and **Sadler's Wells** companies unleashed a tidal wave of parties, parties and parties, enough to fell creatures of lesser strength, but taken in their stride by dancers.

October, 1949 will go down in local dance annals as the Party Orgy. Among those who partied the English and French dancers were such enterprises and individuals as the **New York Public Library,** the French Ambassador to the United Nations, **M. Chauvel, George Chaffee, Jan Hoyer** and **Nathalie Branitska, Vladimir Bell** and **Olga Tarassova, Lisa** and **Gregory Koreff.** These are by no means all. Numerous smaller expeditions were got up to squire small contingents of both companies uptown and downtown, to the top of the Empire State Building, as far away as Cney Island, to the Cloisters on the northern tip of Manhattan, Chinatown, etc. It was nothing short of a miracle that the visiting dancers were able to give evening performances after a hard day's sightseeing, and supper parties almost seven nights a week.

★

Although not as large in size as the two foreign ballet companies, Miss **Ruth St. Denis,** in her own right a formidable visitor to these parts, inspired almost as many entertainments in her honour, as did the English and French dancers. Among the parties given in Miss Ruth's honour were notably the intimate one given by **Norma Lindsay** at the Town Hall Club, and the rather staggering one at the Studio Theatre by **Charles Weidman.** The guests at the latter party encompassed almost a history of the Denishawn and Humphrey-Weidman Company casts.

★

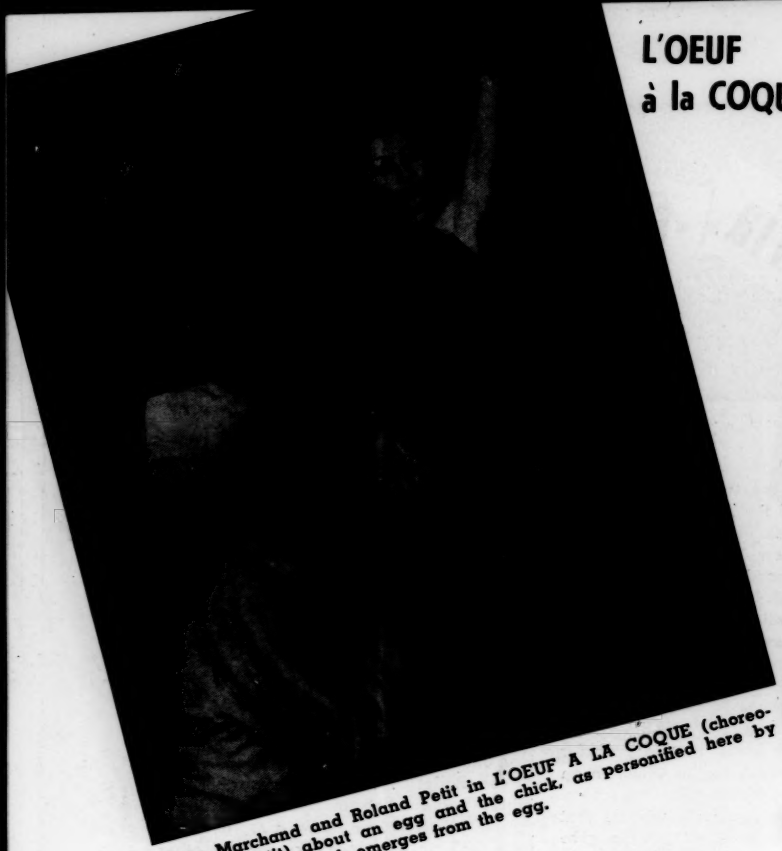
If the movies have made **Moira Shearer** familiar to Americans, they have also done the same for **Alexander Grant,** and **Gerd Larsen,** also of Sadler's Wells, both of whom are constantly accosted by American fans who have seen them in "Steps of the Ballet" . . . Two days after the initial performance of Sadler's Wells at the Met, there was already a **Margot Fonteyn** Club in existence. For lack of other quarters, they hold meetings in the 40th street lobby of the Met . . . There is now a project to film Shakespeare's Midsummer's Night's Dream, using a ballet, with **Moira Shearer** as Titania, **Robert Helpmann** as Oberon and **Danny Kaye** (yet!) as Bottom. If only! . . . **Margot Fonteyn** and **Robert Helpmann** were among the first Sadler's Wells ranking stars to appear on the air since the arrival of the company. Both appeared in tran-

(continued on page 46)

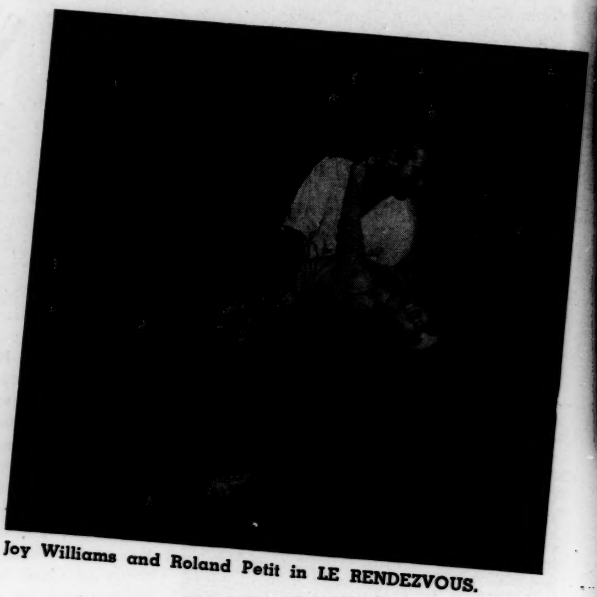
A studio in the beautiful 17th century palace in "Il Ridotto" in Venice, where dancer Giovanni Rozzino has his studio. He is teaching his new partner, Vera Veghin, prima ballerina of the Teatro La Fenice, his repertory of Spanish dances. Gino Rizzardini, their manager, and Mariella Turitto, ballet mistress and choreographer of La Fenice, are at the piano. Rozzino has just been signed as dance director and leading dancer with an Italian film company in Venice.

BALLETS

L'OEUF à la COQUE



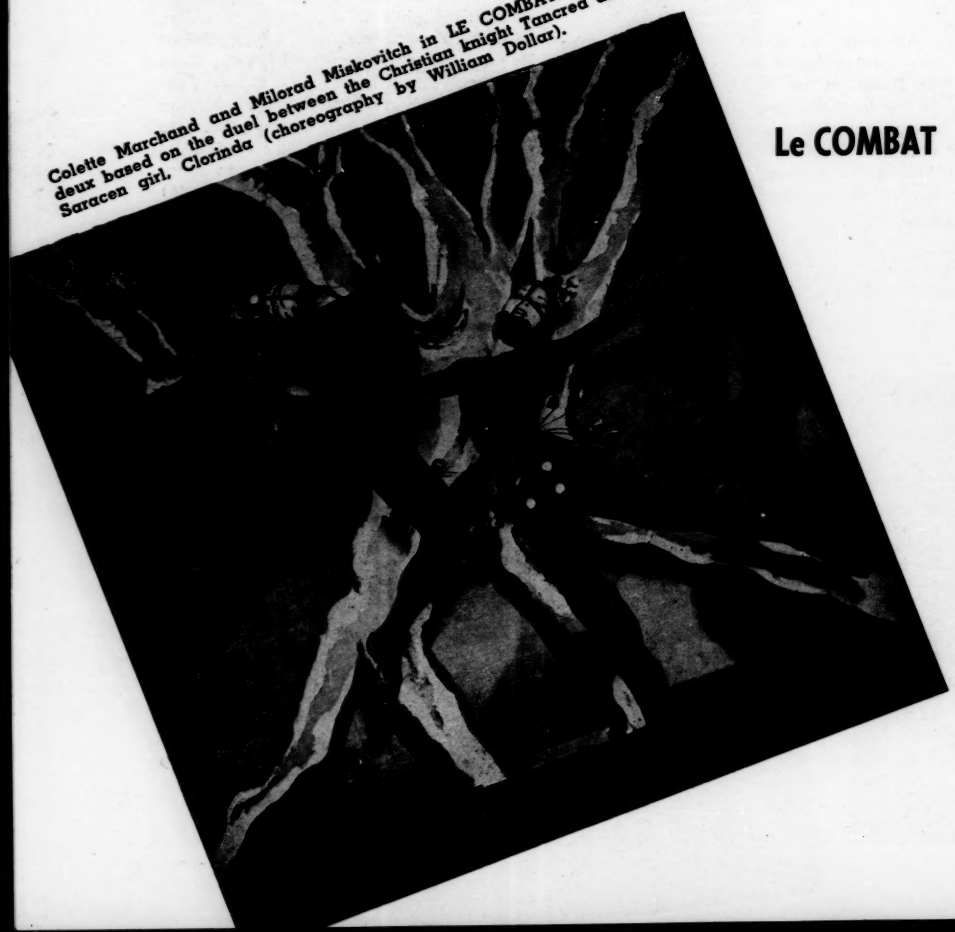
Colette Marchand and Roland Petit in L'OEUF A LA COQUE (choreography of Petit) about an egg and the chick, as personified here by Mlle. Marchand, which emerges from the egg.



Joy Williams and Roland Petit in LE RENDEZVOUS.

Le RENDEZVOUS

Le COMBAT



Colette Marchand and Milorad Miskovitch in LE COMBAT, a pas de deux based on the duel between the Christian knight Tancred and the Saracen girl, Clorinda (choreography by William Dollar).

LES BALLETS DE PARIS
Winter Garden
New York City
October 6, 1949

James Thurber once wrote a book called, "Is Sex Necessary?". He could have saved himself the trouble if he had gone first to see Roland Petit's **LES BALLETS DE PARIS.** For this French importation which began an extended season on October 6 at the Winter Garden, proved conclusively that good old sex is mighty handy to have around. In fact, every time things got loose, choreographically speaking, a few smoldering glances or a good hot pas (or pass) de deux was pulled in to add momentum.

Sometimes, as in the ballet, CARMEN, this device worked with interesting results, but other times one simply found oneself waiting for the old refrain of "Bring on the girls!".

CARMEN (with Bizet's music and based on the Meilhac-Halevy libretto) was the featured work, and its star was clearly the scenic designer **Antoine Clave.** Mr. Clave really knows the meaning of the word "theatrical". His five sets transformed a modicum of space into brilliant, vibrant, angulated mood pieces that made the usual opera sets

continued on page 40

le PARIS

Renee Jeanmaire as Carmen in the CARMEN ballet, comes to the inn of Lilas Pastia to meet Don Jose (Petit), at left.

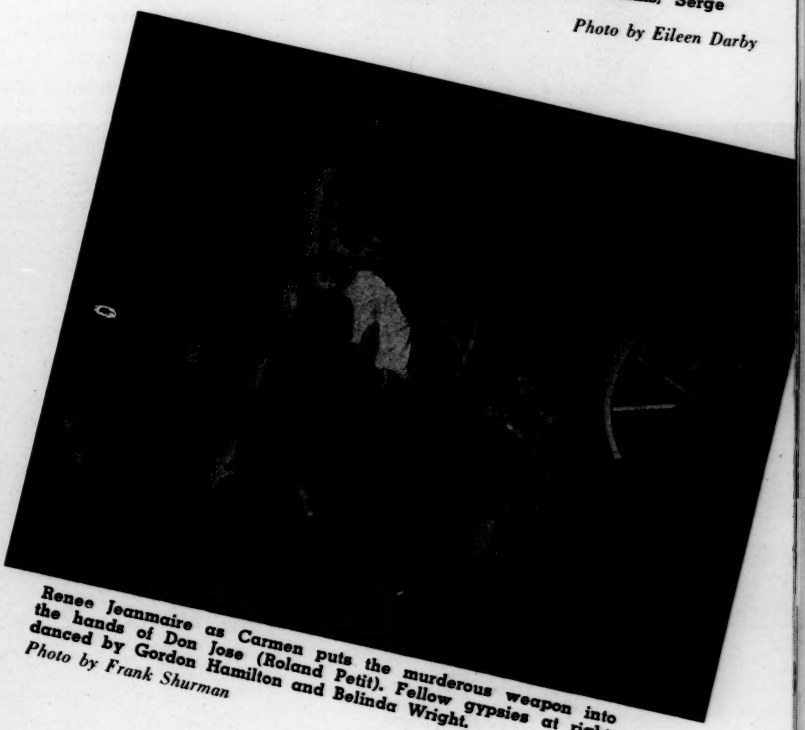
Photo by Frank Sharman

Three ecstatic ladies and the toreador they admire in CARMEN. L to R. Mireille Lefebvre, Joy Williams, Serge Perrault and Ursula Kubler.

Photo by Eileen Darby

CARMEN

Bedroom pas de deux by Carmen and Don Jose.



Renee Jeanmaire as Carmen puts the murderous weapon into the hands of Don Jose (Roland Petit). Fellow gypsies at right danced by Gordon Hamilton and Belinda Wright.

Photo by Frank Shurman

the contribution of MICHEL LARIONOW

by

BAIRD HASTINGS

IN the early years of the twentieth century Michel Larionow was one of the Russian artists who invaded the west and made a lasting impression on ballet design and the theatre of Europe. An appreciation of Larionow's paintings and stage works will enhance understanding of his importance to our times.

Born in Tiraspol, near Odessa in either 1877 or 1881, he wandered from Bessarabia to Archangelsk, to Moscow where he received the major portion of his artistic training at the Fine Arts Academy. His first exposition was in Moscow in 1900, and his first visit to France was in 1905. Early showing a gallic influence as well as a native slavic peasant strain, Larionow rapidly matured to individuality. At first, a pointilist, following somewhat in the footsteps of Seurat, Signac, Lautrec and Grabar, he soon turned to employ a chromatic brilliance, plastic dynamism and kinetic vitality which made themselves felt in a manner more akin to Chagall and some of the French modernists. His work had a personal bachic abandon from the first. Larionow knows popular life and he conveys it frankly in its festal and grotesque spirit.

In 1906 he exhibited at the Salon d'Automne for the first time. His works were inspired by popular Russian art and tartar sculpture. He was eclectic in his choice of material — still lifes, a '*grue*', a barber (who became one of his favorite subjects and looked like Diaghilev, whom Larionow did not know) a self portrait, a wood sprite, a ballerina and a water color of two persons carrying water jugs on their heads.

By 1910 we see Larionow settled in Paris, and still interested in many different subjects for his canvases. He painted landscapes, barbers, still lifes, actors, nudes, an execution, a danseuse who was a mixture of a caricature and an animal, and several hunting scenes, but *bachic Russian lore begins to be more prominent.* In 1911 he left behind direct representation of the living thing and exposed the first of a long series of Rayonist paintings, which were abstract and have led some to link him with Cezanne, Matisse and Picasso. Michel Larionow has denied this vigorously to this writer in recent years.

Larionow believes his Russian Rayonism was the source of all non-objective painting. Rayonism attempted to express the phenomena of esthetic pleasure and ecstasy when confronted with art through philosophical and psychological and physical means. Rayonism explored the differences produced by color by means of differences in technique and explored the differences between color and light, and all forms of rayonism — mechanical or otherwise. It correlated the human and the mechanical. Larionow continues to maintain that his movement was completely new, although henceforth he was to be mixed up in French art and to turn his back on Russia, despite the fact that his vogue was great there also.

Apollinaire, one of the first admirers of Larionow's Rayonism has defined the movement as painting concerned not with objects but with colors and movements forming the objects, a sort of Orphism. Apollinaire also described Larionow as the first to bring the *quality* of color into the theatre. On stage Larionow demanded white lights so that the very quality of his colors would be seen clearly. Another of Larionow's innovation was the use of flat dolls of colored shadows, which he employed to the music of Lord Berners.

During this period Larionow deliberately underpainted or overpainted: a cubist landscape, a factory, several abstract drawings, Woman at the Window, and his first decors, *Les Jongleurs.* Before we discuss Larionow's work in the Russian ballet, let us remember that one of his many collaborations with Natalie Goncharova was on the illustrations for a volume of poetry by Alexander Blok, published in 1918 in Paris. Here his images — the cubist soldiers, animals,

Larionow's costumes and decors for the Diaghilew production of Lifar's RENARD.

to Ballet Design

Costume for the opera CHOUT (The Jester) by M. Larionow.

Below—Design by Larionow for MR. PEACOCK ON HIS WEDDING DAY.

lovers' quarrel, two masks, sexy wolf in black and white — were extremely forceful, but despite a certain success he did not work in illustration again until 1942, when he collaborated on an eloquent anti-German pamphlet, which was unsigned — (naturally).

Michel Larionow was brought to prominence as a ballet decorator by Diaghilev over thirty years ago. An understanding of Larionow's theatre work calls for placing him in the second period of Diaghilev's artistic reign — when Diaghilev chose Leonide Massine to replace Fokine and Nijinsky as his choreographer and dancer. Larionow was to help teach Massine and was to collaborate with him. In fact Larionow's debut with Diaghilev was also Massine's debut as a choreographer. Together they created *Midnight Sun* in 1915, to music of Rimsky Korsakow. The decor of this ballet is a crown of turning suns — representative of pagan Russia. The girls give themselves to the boys — each of whom is a Midnight Sun. The four scenes are: Russian sailors in their barracks; Women, armless, large breasted, impertinent, but unable to jump because of the oppressive black ceiling; a circus; and finally, the sailors.

In 1916 and 1917 Larionow and Massine collaborated on three further productions: *Kikimora, Baba Yaga* and *Contes Russes,* all rather short works to music by Liadow, and all produced in Paris. Actually *Contes Russes* was based on *Kikimora* and *Baba Yaga* with the added sections, *Princesse Cygne Bova* and *Khorovode,* and two comic entries.

Despite its rather vague title, *Contes Russes* was quite unified, as the forms and vehement colors cleverly underlined the movement. Both choreographer and decorator showed comprehension of their characters: people, toys and animals. Larionow's use of bright gray, pale blue and ochres under green and white spots gave extremely novel effects, yet suggested something of ancient Persian tapestry. There was no hint of pastiche or plagiary. The rich fantasy and design found in the painted two dimensional horse which Massine rode was a big success. Cyril W. Beaumont has said that Diaghilev asserted that real horses never looked real on stage. *Contes Russes* was presented as if the dancers were amateurs, but Nijinska, Idzikowsky and Kremnew gave fine performances in the various scenes which were full of spite, religious feeling and pure horror, relieved only by the gay finale.

It is obvious that there are many Russias, many Spains. However, whereas Watteau and Boucher decorated without creating the decorative art, Larionow enlarged the principles of decorative art by utilizing the most common daily occurences. He loves the dance. Not the ancient dance which related to religion and love, but the social dance, the dance of free movement, mechanical dance, dance of the walk and the movement of the arms. He utilized the rhythm of the fields and the factories, machines, autos, streetcars, metros, posters, wheels, sports, waiters and clients in restaurants, jazz, modern architecture.

(*continued on page* 37)

RADIUM

a Russian poem

One gram of radium would blow the world to bits;
Birth of the planetary forces —
The tiny particle of energy will reach everywhere
Will produce stupendous results — even in music.

Michel Larionow, 1919

found! a lost masterpiece—

the Inman— ELSSLER

by Lillian Moore

WHEN the great Viennese ballerina, Fanny Elssler, visited New York in 1840, she was painted in her dressing room at the Park Theatre by the American artist, Henry INMAN.

Two years ago DANCE MAGAZINE published a scholarly and fascinating study by George Chaffee (in the December, 1947 issue) of the three **known** versions of this painting: an excellent copy in oil by Thomas Sully, now in the collection of Mr. Chaffee in New York, and two lithographs, a very rare one executed by Henry Heidemans in New York in 1841, the other (found in numerous examples and often reproduced) by Kohler, in Germany, in 1845.

The whereabouts of the original, long lost to American eyes, have at last been discovered. It is in the Landesmuseum at Eisenstadt, Austria, about forty miles east of Vienna.

Obviously, Elssler must have brought the painting with her when she returned to Vienna, after her two-year tour of the United States. In 1845 she permitted the German lithographer Kohler to publish his version, which has popularized the picture and made it familiar to all lovers of ballet history.

At Elssler's death it probaby went, along with many other souvenirs of the great dancer's career, directly to the museum at Eisenstadt.

A comparison with the three other versions (refer to DANCE MAGAZINE, December, 1947) shows that the Thomas Sully copy is indeed a splendid one, faithful to the original in spirit and detail. However, the head of the Inman seems (to judge from the photo alone) to be even more delicately drawn and sensitively painted. In certain other respect the Heidemans lithograph is very close to the original, while the more familiar Kohler is farthest from the truth.

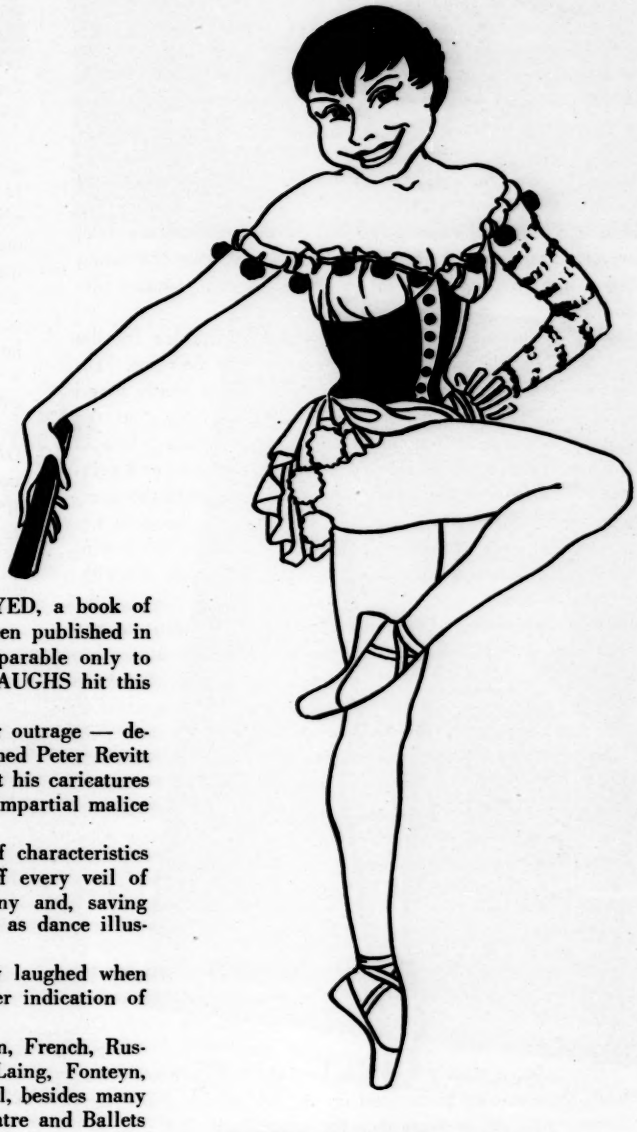
It has been impossible for me to examine the painting itself. Eisenstadt, although so close to Vienna (where I made my headquarters for three months, during a concert tour of central Europe) lies in the heart of the Russian Occupation Zone of Austria. At present it is impractical for an American citizen to visit the town, even in order to see and analyze this long-neglected masterpiece. But at any rate, its whereabouts are known once more, and in more normal times, perhaps it will be possible to see it and report more fully on the details of its color and workmanship. From the photograph alone, it would seem an exquisite souvenir of a great dancer's visit to America.

FANNY ELSSLER, in her dressing room at the Park Theatre, New York, 1840. From the original oil by Henry Inman, now hanging in the Landesmuseum, Eisenstadt, Austria.

"BALLET GUYED"

by
PETER REVITT

ROBERT HELPMANN as Albrecht in Giselle, Act. 2



RENEE JEANMAIRE as Carmen.

THESE drawings are reproduced from BALLET GUYED, a book of caricatures of thirty six dancers, which has just been published in England and which is causing a flurry there comparable only to that which occurred here when Alex Card's BALLET LAUGHS hit this town.

The English artist responsible for this masterpiece (or outrage — depending on your point of view) is a young designer named Peter Revitt who has watched dancing all his life and who claims that his caricatures portray some of the things he has seen and learned with impartial malice towards all (or none) of his victims.

The drawings are merciless. They expose all kinds of characteristics which are not even admitted to exist and they strip off every veil of conceit and/or glamour. But they are hilariously funny and, saving only their tendency towards exaggeration, quite accurate as dance illustration.

There is a rumor in London that one dancer actually laughed when he saw the caricature of himself. We don't think a better indication of the book's quality could be found.

The subjects are of all nationalities, English, American, French, Russian, Hindu. There are drawings of Danilova, Kaye, Laing, Fonteyn, Helpmann, Shearer, Petit, Jeanmaire, Massine, Ram Gopal, besides many others from the Sadler's Wells, Monte Carlo, Ballet Theatre and Ballets de Paris companies.

Doris Hering *sees* . . . . .

BALLET RUSSE DE MONTE CARLO
Metropolitan Opera House
September 16—October 3, 1949

There was an almost Todtentanz gaiety about the Ballet Russe de Monte Carlo season from September 16 through October 2 at the Metropolitan Opera House. There was more bounding about than genuine dancing; more gushing than acting; more activity than vitality. And the only signs of development were isolated individual cases. As a company they are sidling about in a well worn out rut. And this season's premières and revivals merely continued to etch deeper into the same rut.

The first première was **Antonia Cobos'** THE MUTE WIFE, with a new score of Scarlatti music arranged by Soulima Stravinsky (who conducted it on opening night). THE MUTE WIFE could be an extremely witty little period piece. But at present it makes only sporadic attempts in that direction.

The ballet is picturesque, with its late 17th century costumes by **Castillo** and its simple set. And there's amusing ballet material in the Anatole France-inspired story of the man who has the power of speech restored to his mute wife, only to discover that her incessant and malicious chattering drives him to seek relief in an operation that renders him deaf.

Miss Cobos (who first created THE MUTE WIFE for the defunct Ballet International) shows a definite flair for theatre in certain segments of the work. There is a neatly timed handkerchief pantomime in the opening section. And the use of castanets to indicate the woman's chattering smacks of originality. But interspersed with these clever and original touches there are several "blind spots" where the choreographer allows the thread of her story to become enmeshed in weak moments of purely decorative movement entirely out of keeping with the expressive quality she wishes to convey.

Leon Danielian as the husband is virile and spirited, and he makes a clear contrast between his dejection at the beginning and his light-hearted relief at the end. But **Nina Novak** as the wife is still sketching her role. The contrasting moods of beginning and end are not yet clearly indicated.

Mazilier did PAQUITA more than a hundred years ago in two acts and three scenes, and it had one of those Il Trovatore stories of gypsies and nobles and mistaken identity. Petipa picked it up several years later. And now **Alexandra Danilova** has resuscitated PAQUITA again. Only this time the ballet is confined to the closing dances of celebration.

An oppressively red Berman decor (originally designed for the DEVIL'S HOLIDAY) has been dragged out for the occasion; Castillo has designed a group of stylish-looking tutus; and Lucien Cailliet has orchestrated the corny Deldevez-Mincus score.

The ballet is clearly a vehicle for Danilova (although Mary Ellen Moylan also performed it). As PAQUITA, the Gypsy-turned-lady, she is every inch the grand lady. But strangely, the role as she now conceives it, is a satire on the grand manner at which she herself is past mistress.

the season in review . . . .

The material for the various combinations of dancers is surprisingly unsophisticated. It is done mostly in straight lines and unison and makes the girls resemble a cross between Rockettes and trapeze performers warming up for the climb. It is at best only a feeble foreshadowing of Balanchine's BALLET IMPERIAL.

IGROUCHKI (Rimsky-Korsakov) is a brightly costumed cliché that should appeal to the five-year-olds and perhaps to an occasional retarded six-year-old. The ballet, which offers Danilova the opportunity to be cute without doing much dancing, is about dolls (need we describe their movement style?). And it is about love (need we describe the ending?). It has a set and costumes in Nathalie Gontcharova's garish but gay Russian peasant style. **Frederic Franklin** is responsible for the revival. Although why he bothered with it escapes us, unless it be the hallowed name of Fokine attached to the original version.

The only genuine premiere was **Tatiana Chamie's** BIRTHDAY. It is what one might call a formula-ballet — a neat combination of all the elements that have been used since time immemorial to please an audience without causing it to rise above a level of gentle euphoria.

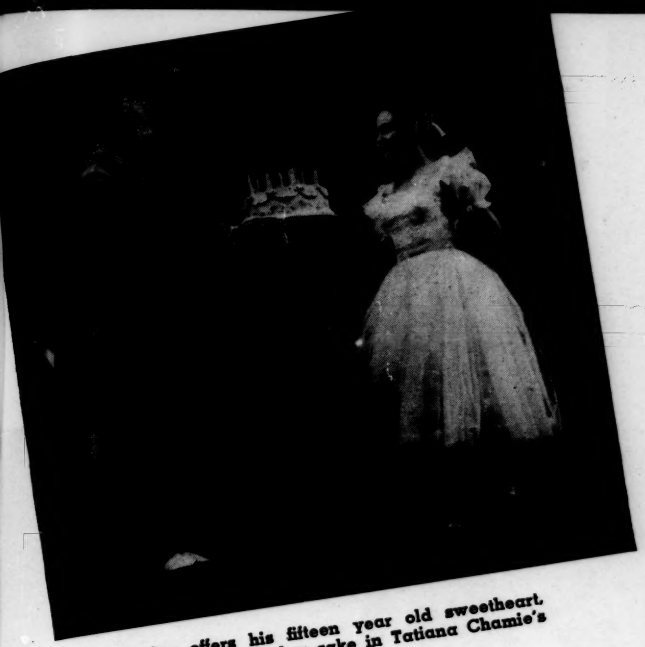
It has a trusty theme — a woman celebrates her fiftieth birthday and has a flash-back to her fifteenth birthday ball. As you may have guessed, the beloved of birthday number 15 is the husband of birthday number 50.

It has trusty music by Rossini. It has trusty costumes — frilly party dresses by Karinska. It has an inexpensive and thoroughly conventional set by Douboujinsky. It has plenty of what Virgil Thompson would call "pretty" enchainements in the best classroom tradition. And above all, it is cheerful and sentimental. So how can it lose? In fact, the only unpredictable aspect of the ballet was the birthday cake whose electric candles had stage fright on the night of the premiere.

Nana Gollner as the "birthday girl" handled her trite role with a captivating lightness of touch. And **Nina Novak** sparkled as the Partner of the Leader of the Ball. But try as they would, neither **Leon Danielian** nor **Oleg Tupine** could make anything of the insipid parts assigned to them as Leader of the Ball and Beloved, respectively.

Of the season's romantic ballets, the opening night SWAN LAKE was probably in the worst condition. But then, perhaps we expected too much. We rushed to the opera house all-aglitter inside at the prospect of another

(continued on page 40)



Oleg Tupine offers his fifteen year old sweetheart, Nana Gollner, her birthday cake in Tatiana Chamie's new opus, BIRTHDAY.

Ruthanna Boris in her debut as Swanhilda in COPPELIA. Left background: Leon Danielian as Franz.

illustrations from the September 1949 season of

Ballet Russe de Monte Carlo

all photographs by FRED FEHL

Nina Novak and Leon Danielian in the re-staged (new) version of Antonia Cobos' ballet, MUTE WIFE.

Alexandra Danilova in the PACQUITA ballet, staged by Mme. Danilova, after the original by Petipa.

This Year in ITALIAN Dance

MEDEA

Above—Principal dancer in the incidental ballet for MEDEA, Mady Fernstroem.

Incidental ballet with choreography by Rosalia Chladek, composed for the MEDEA of Euripides, staged in Syracuse, Sicily in 1949.

IL STRACCIONI

Incidental dances by Hedy Obelensky for IL STRACCIONI, a comedy of manners of the 16th century, staged at the Teatro Ocinpico in Vicenza. The dancers seen here (l. to r.) are: Ian Leo Vernon, Saul Bolasni, Theo Tschernoff, Raymonda Orselli, Alberto Noro, Gloria Tschernova and (seated) Claudia Fernstroem.

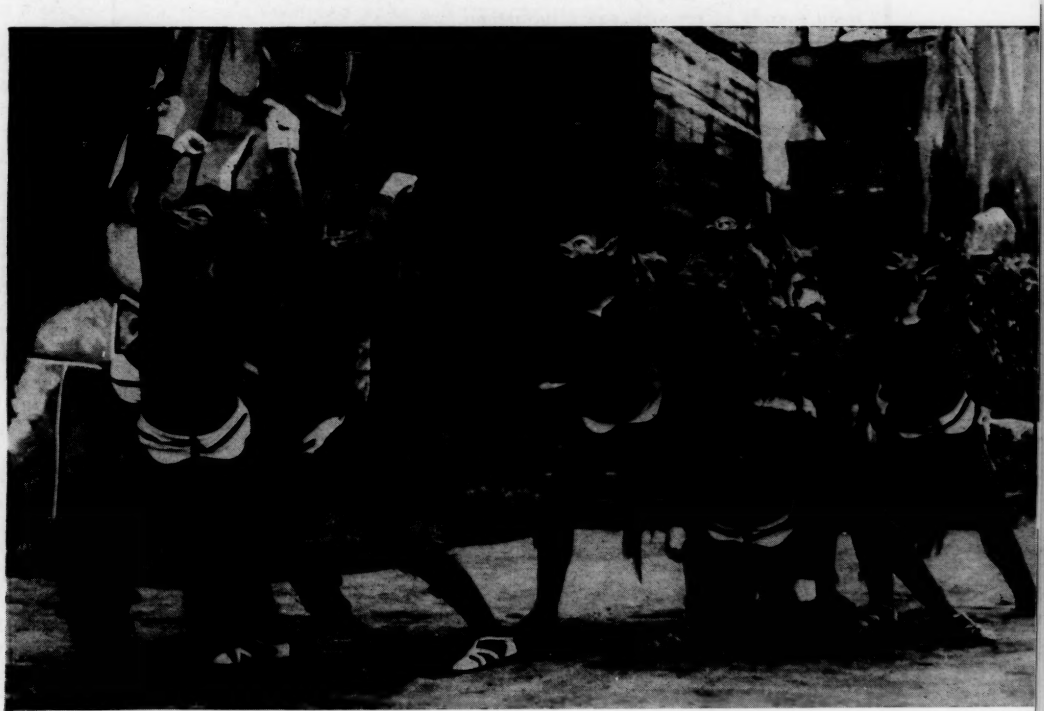
ITALY, birthplace of ballet, emerges in late 1949 as one of the more barren places in the dance world today. Although two good schools of ballet exist in Italy, namely, the opera ballet schools of Rome and Milan, both are limited by reason of the opera companies to which they are attached and by reason of the extreme material poverty which exists in post-war Italy.

It is a paradoxical situation indeed that dance and/or ballet in Italy in 1949 existed because of the immense tide of foreigners which swept over the country this year from every corner of America and Europe.

A few photographs herewith reproduced are representative of works shown in far flung Italian cities from Milan to Syracuse (in Sicily). ROSALIA CHLADEK, a Viennese choreographer and dancer of Czech origin composed a number of distinct ballets sponsored by the Institute of Antique Drama in Syracuse. An American, TRUDY GOTH, director of the Choreographers Workshop of New York City, who was resident in Italy this summer, was responsible for introducing the first dance known in television in Italy on September 11th. BORIS ROMANOFF, ballet master of the Metropolitan Opera in New York, also was active in staging of ballet and concert this summer in Italy.

All of the aforesaid choreographers have reported that opportunities to create ballet in Italy and sponsors to back ballet are uniquely abundant, but that trained dancers are as scarce as hen's teeth. This situation, if true, would seem to open a field of activity to European and American dancers who care to try their luck in Italy next year. Certainly, many American dancers who vacationed in Italy this summer found themselves being solicited for concert work almost the moment they appeared on Italian soil. A number of American dancers are seen in the accompanying photographs.

On September 11, 1949 the first ballet for television staged in Italy, was shot in a Milan studio. The dancers before the cameras here are Henry Schwarze and Raymonda Orselli, appearing in dances staged by Trudy Goth.



THE CYCLOPS

A ballet with choreography by Rosalia Chladek, introduced into the Aeschylus THE CYCLOPS, staged in several music and dance festivals held in Italy this summer.

other photos on page 47

The first quadrille dances in America were actually the roots of present-day square dance in this country. 19th century engraving of the Quadrille, by courtesy of New York Public Library.

AUTHOR'S NOTE: The author is particularly grateful to Doris Humphrey and Ted Shawn for their generous cooperation in the preparation of this article. The bibliography at the end of this chapter lists some of the other main sources of research and information.

Chapter II

FOLK DANCES OF OUR PIONEERS

As Ted Shawn once defined it, "The term 'folk-dance' means just that. In America the folk-dance is really the dance of the whole nation for, in a democracy, there is nothing that one class has that another may not have." A perfect illustration of this statement is the fact that when Elsa Maxwell introduced square dancing to a group of Park Avenue socialites at a recent party in New York, these sophisticates entered into the spirit of the thing with as much abandon as a group of Kentucky mountaineers. Folk dance is, indeed, the great leveler since it helps to break down the false reserves of race, religion and social position and it offers an exuberant, healthy experience that young and old, rich or poor can enjoy.

My own introduction to folk dance took place at the Humphrey-Weidman Studio Theatre back in 1941. This was not as a spectator at one of the dance concerts but as a participant in a square dance party that Doris Humphrey and Charles Weidman were giving for their students and the members of their concert company. The fiddler, who also 'called' the dances, had come down from Vermont to direct the procedings, and when we arrived, the dancing was already going strong. We joined in the next 'set' and went lurching and careening around the studio having a wonderful time. Doris Humphrey darted in and out of the various formations like quicksilver, looking as lovely and dancing as beautifully as in any concert performance. Charles Weidman, too, had a wonderful time while Peter Hamilton entered into the festivities with as much bounce as he puts into "Jesse James". The evening was more exhausting than playing two basket ball games but it was twice as much fun and, when it was over, we almost dropped in our tracks from sheer physical exhaustion.

As a matter of fact, in some form or other, similar folk dances have been part of American life since the earliest days. Actually, the first forms of this dance took place within half a century after the Pilgrims had landed on Plymouth Rock. However, it was not in New England, but in the South, particularly in the Virginia and Carolina colonies, that the first folk dances took root. Here in the South, during the late 1600's, the life was warm, peaceful and leisurely. The crops, especially tobacco, were plentiful and many of the colonists were quite wealthy. Consequently, they soon assumed the same sort of social life that they had known in England. These early Southern settlers lived a wealthy, cultured life and, by the early 1700's their primary forms of amusements were fox hunts, dining and dancing. Their dances were held in the splendor of pre-Georgian ballrooms, on polished floors, to the musical accompaniment of small orchestras. The ladies dressed for these events in rich brocades or velvets and their escorts wore square cut, knee length coats, decorated with silver or brass buttons, broadcloth knee

CENTURIES OF AMERICAN DANCE

by
Arthur Todd

breeches and silk stockings. Their dances, like their costumes, were much the same as those in vogue in England and France during the same period. There were gavottes, minuets and other 'open work' court dances. And, though these dances had a certain remote charm and dignity, the participants were restricted by the staid, stiff patterns and danced in a precise and wooden manner.

In not too long a time, however, these social or folk dances began to take on a fresh speed and color. "We took the English country dances—so-called 'open work' dances—and, when America got hold of them, America 'ran' them. America said, 'These are too slow, let's move!' and, instead of dancing in the precise, European way, they let loose and 'ran' them, so that it took a strong constitution to dance."

'Calling' was another distinctly native characteristic that the early Americans added to folk dance. "They called out the steps of each dance, describing them in verse that varies with the community: Maine and California had the same dances but they called them to entirely different verses. And they added their own local variations to the dance itself but the feature of 'calling' country dances is unique in America; no other country has it."

Today, nearly all group and figure formations are referred to as 'square dances'. Actually, this is incorrect since this general term has been used indiscriminately to include round, circle, square and contra dances. (Contra is an early pioneer corruption of the word country.) Doris Humphrey makes a very interesting distinction between these and the so-called 'couple dances' when she says that, "The square, round and longways that are called folk dances seem to be of entirely European origin, having been colored by and adapted to the American temperament, so that they have a new quality but not a new form. Also, there has been a selective process at work, so that Americans have been interested mainly in European dances that call for sets and large groups, and not in solos, such as the hornpipe, or in couple dances." One of these earliest group dances, the Virginia Reel, developed from the English dance, Sir Roger de Coverly, was originally 'walked' in England, but it soon took on a new life and name in America.

The first contra or quadrille dances were actually the roots of present-day square dance in America. These were performed, usually, by four sets of couples, in a square or rectangular formation ,and the couples darted backwards, forwards and diagonally to the tune of the fiddle or the voice of the 'caller'. If they slowed down or missed a step, the 'caller' corrected them. Soon, as the colonies expanded, these dances took on such regional titles as "Dixie Figure", "Soldier's Joy", "Prairie Queen" and "The Girl I Left Behind Me'.

The round and circle dances, as their names imply, were just the opposite of the square dances and they consisted of weaving, in-and-out, serpentine patterns. Even such early dance forms as the polka, the old fashioned waltz and the two step are generally classified as round dances. The circle dances, on the other hand, were danced in a revolting formation and were usually based upon the classic examples of the Circasion or Sicilian circle dances. In these, the girls often moved clock-wise, while the men progressed counter-clockwise. Today's descendants of these early round and circle dances — "The Portland Fancy", "The Fore and Aft" and "Lady of the Lake" — may be witnessed in rural communities throughout America.

By 1815 dance had swept through the South and even Andrew Jackson and his wife were dancing in the White House to such tunes as "Possum Up a Gum Tree". Further South, the people of the Kentucky mountain area had developed one of the fastest, most vigorous and exhausting of all American folk dances —The Running Set. Ted Shawn claims as "distinctly our own in the way of American folk-dance (there is nothing

(*continued on page* 34)

Commenting on the religious dance form of the Shakers, DORIS HUMPHREY has said: "The Shakers had a definite ritual dance as to movement and design, and music to accompany it . . . Probably the fact that the church frowned on dancing as evil, or at best, frivolous, accounts for the dearth of other religious forms." Reproduction of an old print, courtesy of the New York Public Library.

AMI — "around the Island"

the BALLROOM *Hula*

A Hawaiian Social Dance for one or more couples

HALAKAUA (half moon step)

THE HULA VAMP

originated by DAN WALLACE at the Royal Hawaiian Hotel

presented by GLADYS BOWEN at the DANCE MASTERS OF AMERICA Convention, Washington, D.C., August 1949

This graceful and simple ballroom dance, known in Hawaii as the Hukilau, was originated in Hawaii by Dan Wallace. The version given here was presented by Gladys Bowen of San Diego in Washington, D. C. at the convention of the Dance Masters of America in August, 1949, and also at the convention of the Associated Dancing Teachers of Southern California at Hollywood, California, in July, 1949.

The recorded music for this BALLROOM HULA is in production and should soon be on the market. Piano music is likewise soon to be published.

NOTE:
Remember to keep both knees slightly flexed while dancing any and all HULA steps. In dancing the foxtrot box step, use plain ballroom style. The flexed knees will insure a free movement of the hips in all HULA steps.

BASIC STEPS

BALLROOM BOX as used in Fox Trot, closed position. (Boy's part): L step sdw., close, L step fwd 1 Measure, R step sdw., close, R step bkw 1 Measure.

1. **HULA VAMP**
   Basic Hula step: Boy L step sdw., R close, L step sdw, R arch 1 Measure, R Reverse 1 Measure.
   L hand extended — R hand on hip. Girl's R hand extended, R hand in front of chest. Reverse hand movement, for R vamp.
2. **AMI** (Around the Island)
   Begin 'ami' from beginning of L box, into L open position. Boy starts ami by turning R (girl L turn). (Boy's L hand held front of chest, R on hip. Girl opposite. Hips rotate in the direction of the turn. Footwork is that of ballroom paddle turn):
   ½ L box ..... 1 M
   R ami ..... 1 M (Clap last beat)
   L ami ..... 2 M (Clap last beat)
3. **KALAKAUA**
   Closed position, facing partner, Boy's L arm in horizontal position across chest, Girl's R arm placed over boy's arm. Free hand on hip, Hawaiian style: L foot slide bkw, shifting hips (1) R foot in place, hips shift R (2) L foot slide fwd, shifting hips (3) R foot in place, hips shift R (4) Repeat bkw (5, 6) L step fwd (7) hold (8).
   Reverse hand position. Reverse footwork, starting R foot FWD 4M
   Knees well flexed.
4. **HELA**
   At conclusion of the box, hands joined at a relaxed arms length. L point fwd (1), L step in place (2).
   Body leans L, arms on L side low, opposite high.
   Repeat R, L, R ..... 2 M
5. **UWEHE** (or Wiki)
   At the conclusion of the L box, into L open position, boy's L hand girl's R hand joined. Start outside foot. Pick up foot, and set it close to foot on floor. Lift both heels by thrusting knees forward and keeping body at same level.
6. **HUKILAU** (pulling the fish nets)
   Slap both hands on thighs, use same foot work as in Hula Vamp, as the hands pull in the fish net. Clinch fists and pull from side to side facing partner, slightly apart ..... 2 M

Posed by GLADYS BOWEN and JACK McLEAN

HELA

UWEHE

by popular request:

all training articles and educational reading matter will be sectionalized in this and future issues of DANCE MAGAZINE, for the benefit of teachers who have so requested.

7. **HU'E**
   Hawaiian Stomping Step.
   L foot stomp, R foot lifted XF, R foot step (1, 2)
   Repeat (3, 4, 5, 6)
   R arm cross chest, L hand on hip.
   1 step (7)
   Clap (8). Reverse hands. REVERSE ALL TO R.....4M
8. **LOW AMI**
   Stamp and rise. Face partner, no contact. Stamp in place, bending knees sharply, and low. Fists are clenched in front of chest. Rise, fold arms XF chest, and ami.....2M
   Girls' L Hand on hip, R hand XF chest.

★

The following **HUKILAU** or **BALLROOM HULA** is danced to the accompaniment of the verse which follows at the end of the description given here:

2 fox trot box steps, closed position, L, R, L, R.

4 Hawaiian vamps (slightly apart, vamp arms) L, R, L, R.

1 box step, L, R.

½ L box, into L open position

½ ami (right turn away from partner)

R step sdw, L close — R step sdw, L arch **Clap**

One complete AMI L (L turn) in place

1 foxtrot box step

2 Hula Vamps L and R

1 box step, L, R.

4 HELAS. Hands joined, apart position, facing partner. L toe pointed fwd, L step in place. Lean to pointed toe. 4 Times L, R, L, R.

2 Hula vamps, L, R.

1 KALAKAUA, each side. ½ Moon Step L slide bkw, R step in place, L slide fwd, R step in place. L bkw, R step in place, L fwd, take weight. RIGHT foot begin fwd and reverse all.

1 floor ami: L stomp, knees deeply bent, rise slowly, stand in place, 2 ami.

2 Hula vamps.

2 HUKILAU steps. L step, close, step, arch, R reverse. Hand movement of pulling in fish nets.

1 box step, L & R.

L box, into L open position.

½ R ami, R turn in place, to face partner. FULL L ami, L turn in place.

FULL R ami, **Clap.**

1 Box step, closed position.

NOTE. On 2nd chorus, substitute H'ue step for Ami: L stomp, R lifted XF, Repeat 2 times, L step, clap hands. Reverse all to L.

And the verse of the BALLROOM HULA, as follows:

"The Latins do the Rumba
the tango and the samba, too
the Americans trot and do the square
and Hawaii the Hula Hula
Come along and do the Hula
the dance called the Ballroom Hula
its the grandest dance creation
the dance called Ballroom Hula
They play a vamp and then another
You form a square and dance
Throw a kiss and swing in rhythm
its the charming Ballroom Hula
You dip and glide and do the ami
Like you never did before
You stamp and rise and do the ami
Till you hear them clap for more
So come along and do the Hula
the dance of the Ballroom Hula
They're doing it around the islands
the Ballroom Hula
They're doing it around the islands
the Ballroom Hula".

HUKILAU (pulling in fish nets)

HU'E step

LOW AMI

the dancer's anatomy

How to RELAX in ACTION

"GEE, that was a swell class! It nearly KILLED me."

Look at the cartoon on this page and ask yourself if this isn't one of the more lifelike things you have ever heard in a dancer's lifetime. How many times have you heard someone else say it? Don't you remember when you yourself have said it? Maybe this isn't as funny as it looks at first glance. First, ask yourself: *is* it necessary to nearly "kill" yourself to get something out of a ballet class?

To go back just a little:

In July, 1948, DANCE MAGAZINE published an account of my experiences in rehabilitating injured dancers. Performers who had perfected their art through years of effort, suddenly found themselves unable to continue because of painful feet, twisted knees, sprained backs, and a host of other disorders. Many of these artists had been led to believe that nothing could be done to relieve their condition.

As Luis Trapaga said (in DANCE MAGAZINE, February 1949,) "I have tried everything. If you don't help me I will have to stop dancing. I have had all kinds of treatment with no results. Every time I try to dance, the pain is there."

We found that resumption of dancing was possible once the person learned to *relax in action.* In Mr. Trapaga's case, three weeks of study was sufficient to bring permanent improvement.

Later articles brought the relation of relaxation to dancing more sharply into focus (*Some Points on Pirouettes,* March 1949, and *The Case of Katherine Litz,* May 1949). Letters I received from all over the United States and Canada expressed gratitude for the information and asked for additional material along the same lines. In this article I shall try to fulfill that need.

Mary Howard, a twenty-three year old student of ballet, had a very typical experience. "Mr. Feher", she said, "My back pains and my sciatica are growing rapidly worse. Besides the terrible discomfort, I find that I can't continue my ballet lessons, the steps are painful and afterward, I seem to feel still worse. The morning after you took motion pictures of me dancing, I just couldn't get out of bed for about an hour. I was stiff in every part of my body!"

"Miss Howard, let us project the pictures of you and see if we can learn anything from them. There you are! You can see in this shot of you standing in first position that you are far from straight. Your head is obviously over to the right, your right shoulder is definitely higher than the left, and your hips protrude backward."

"Goodness! I can see why I was afraid to see myself in pictures! But do you honestly think the posture has anything to do with my condition?"

"Well, you told me that you and Jack Marden used to go to the hospitals together in search of help. When no one could help him, he studied postural relaxation, and he has been dancing free of pain for a whole year."

"Yes, I saw him dancing recently, and he was dancing without trouble, but —"

"In his case as in yours, postural defects were making the wrong muscles work. Look at your pictures. As you *plie,* all the postural defects are exaggerated. The head pulls further to the right and the chords of your neck stand out terribly. They are trying to keep your head straight. If your head were straight to start with, this exhausting strain on your neck would be unnecessary. As you pirouette your back arches. Your spinal muscles distort to keep you from arching more and from knocking yourself over. If your spine were straight these muscles could rest throughout the pirouette."

"Whew! and I thought my turns were pretty good!"

"They are pretty good, but you maintain your balance by tightening your muscles so much that later they cry out in despair. The wrong muscles work

(*continued on page* 35)

by

Milton Feher

EXERCISE 44 —
Diaphragm Kicks (on back)

EXERCISE 46 —
Diaphragm Kicks (alternating)

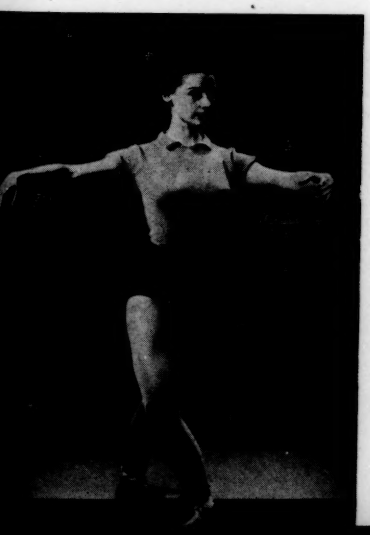
EXERCISE 47 —
Touch-Your-Toes

FLEXING for BALLET

a series of articles by EILEEN O'CONNOR

EXERCISE 52 —
Position During Pirouette

EXERCISE 52 —
Preparation for Pirouette



PART VIII

Exercises for DIAPHRAGM and BREATHING CONTROL

THE lesson I am giving you this month differs in form from those of the first six issues. To begin with, I intend to explain more specifically HOW to do many of the exercises you have already learned on these pages in DANCE Magazine. I want to teach you HOW TO BREATHE, not only in a few isolated steps, but in EVERY movement you make. BREATHING controls much of your ability to succeed in any field, inasmuch as your endurance depends on maintaining regular breathing capacity. When you tire easily you notice that you pant and feel out of breath, even without apparent physical exertion.

Pupils of mine have reported that, after a short time of study in my flexing classes, the subway-stairs that had always seemed so steep and exhausting were suddenly lighter to climb. Their BREATHING had improved, automatically their endurance had improved and it affected their daily habits.

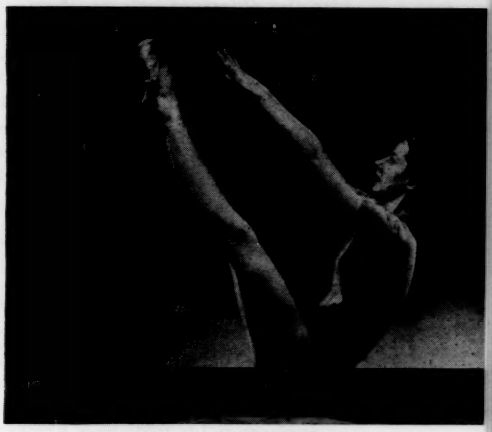
If you learn to breathe correctly while dancing, you will make a lot of things easier for yourself. The pirouettes you had been struggling with, the balance you stumbled over, the jumps you could never do, the back-bends that seemed so stiff — all will come within your grasp if you learn to apply BREATHING EXERCISES to them.

I will give you half-a-dozen exercises to strengthen the DIAPHRAGM. You understand, I am sure, that the DIAPHRAGM is the muscle just between your ribs, and it controls breathing, involuntarily. By this, I mean, whether you ever studied how to breathe or not, you would go right on breathing quite correctly and quite naturally. It is only when you begin dancing, weight-lifting, active sports

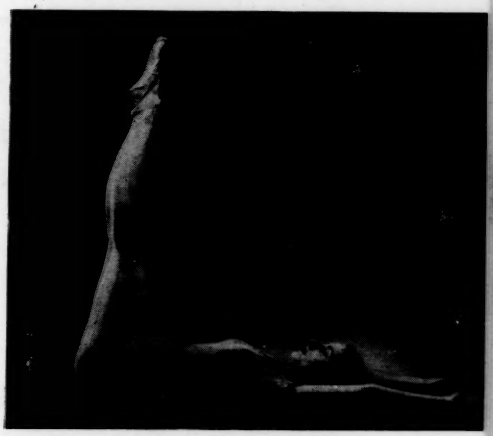
(*continued on page* 30)

posed by Miss TANAQUIL LeCLERC

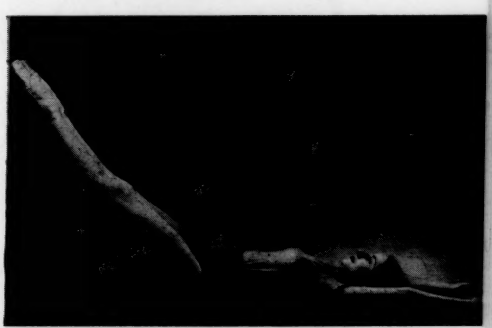
EXERCISE 49 —
Jack Knife



EXERCISE 50 —
Position 1: Stop Kicks



EXERCISE 50 —
Position 2: Stop Kicks



what does TAP DANCE today *need?*

asks RUTH WALTON

the answer is that it needs a shot in the arm—and *here* is WHY

TEMPO and RHYTHM

I first became aware of the distinction between tempo and rhythm in the teaching of tap. I wish to impress the reader with the difference between them, which must in turn be imparted to the student, for so often we say: "follow the rhythm" when we mean tempo, or: "she has a perfect sense of rhythm" when we mean to say tempo.

It would be well for the tap teacher to take a course in music, since tap, which produces sound, has a strong affinity with music. But, for the present let us define tempo as "the rate of movement or the degree of speed with which a piece of music (or a tap dance) is to be executed. Rhythm is the disposition of the notes (or taps) of a composition in relation to time (2/4, 3/4, etc.) and measure.

★

Carl Seashore has spent many years of scientific research on music and today offers through the psychologist who specializes in vocational guidance, the Seashore "test". This test is divided into six parts, two of which are in rhythm and tempo.

Seashore holds that these elements are latent within the individual. The results of his tests show that the same elements are "graded" with the individual. For example, if John answers two of twelve questions correctly, he has a poor sense. If Joe, on the other hand, gets 100% on twelve rhythm questions and twelve tempo questions, he should study the drum. It is my belief from here on that if poor John studied the drum just the same, he would improve upon his tempo and rhythm. He may or may not become a drummer, but he will have at least improved upon his defects in musical ability. But there are other arts, and the most personal of them all is dance.

RHYTHM ARTS

In my last article, (July, 1949) I stated that the teacher of tap plays a more important role in dance education than is universally acknowledged. I also stated that I have found a majority of professional tap dancers to have a "perfect" sense of rhythm and tempo, in comparison to that possessed by only a minority of ballet dancers. I attributed this to the fact that the tap dancer is made music "conscious" from the first time his feet produce a series of "slap" sounds. The tap dancer *must* concentrate upon rhythm and tempo in order to execute his routine, where the ballet dancer conforms only to tempo and concentrates upon his body technic.

(*continued on page* 38)

---

a soft shoe routine in PRIMARY MODERN TAP which employs 3 prerequisites of this method:

BODY ***(1) Locomotion***
(2) Direction
FEET ***(3) Rhythm and Tempo***

•

Music suggested by Miss Walton:
"TEA FOR TWO",
Russell Tap Records,
Ventura, Calif.

"RHYTHMIC ACTIVITIES"
(record album)
Number 1 or 2 (skipping exercises)

MODERN TECHNIC — BODY

1. **SKIPPING** (as class exercise)
   a. Skip across floor naturally, holding torso and head high. Let arms swing naturally.
   b. (Measure skips) by doing eight, first on R, then on L ft.
   c. (floor pattern) Now skip in a circle to left, starting on R ft. Do eight; Reverse to R, starting on L ft.
2. **HALF TURN** (as class exercise)
   This is the basic for the full turn and should be an exercise for both fundamental modern and ballet.
   a. (Direction) Show students four walls. Have them face each so that body is related to direction. All parts of body must face directly toward wall. Project straight ahead. Now walk directly toward each wall.
   b. (Projection) Face one wall with arms held up horizontally, feet together, shoulders down.
   Now turn head to R, look at R wall, and step to R.

Keeping gaze on wall, raise L ft. fwd, and follow it to side of R (2nd pos.) so that you have taken one step, making a half turn, with body facing back wall. Head is still facing the same wall, eyes directed left.

★

RHYTHMS — FEET

We follow the rule that we do not use the same foot twice.

Hence, we do not state in the following on which foot you are standing. All that is necessary is directions as to which foot to use to start, i.e. flap on R ft., then ball change (b.c.) would naturally be L ft, R ft.

★

R	L	R
Flap	ball	change
L		
Flap	ball	change
R		
Flap	ball	change,

ball change.
Reverse all above, starting on L.
Reverse the above starting on R.
BREAK
R flap bc., L flap b.c.
(whole turn in halves, to R as:)
R step, L step, R step, jump (feet together)
1 2 3 4

★

The above should now be done traveling the length of studio or stage, facing front just before BREAK.

The next step or 2nd 8 measures consist of same footwork as above.
Skip to L, making circle of 8 skips, starting on R ft.

Mary Sanford, Henry Amorello, Ilka Suarez.

Dick Crowley and Ann Rodgers.

photographs by WALTER E. OWEN
Dorothy Calvacca and Dan Prior.

MODERN TECHNIC — BODY

Now complete the turn by raising R ft. backward. Let body follow in line, as you step in parallel direction to L ft. and make another half turn. Head here turns, but eyes remain fixed on same wall.

★

You have completed a full turn by breaking it into two halves. Now continue same across floor. The count starts on first step to R, with the R as 1, to the L (2), back turn with the R (3), (i.e. 1 and 2 and 3) and continue across floor.
(There are only 2 counts to this turn).

★

There are two fundamental points which must be stressed here:
1. The body MUST be parallel to wall it faces.
2. ONLY the head faces in another direction. The purpose of this technic is to teach the student to SPOT and PROJECT.

★

TEACHERS:

Write us and let us know your personal experiences in composing for the second chorus of this tap dance, after studying Miss Walton's instructions. We are interested in tabulating varied pupil and teacher reaction.

RHYTHMS — FEET

R L R L R L R L
1 &2 &3 &4 &5 &6 &7 &8
then R flap b.c. L flap b.c. R flap b.c., b.c., b.c.
NOW skip to R, making circle of 8 skips, starting on L ft as:
L R L R L R L R
1 &2 &3 &4 &5 &6 &7 &8
then, L flap b.c., R flap b.c. Flap b.c., b.c., b.c.

★

NOW make one large circular floor-pattern on flap b.c. 8 times, starting with R. ft., then: turn in halfs to R on R ft. as:
R L R
1 — 2 — 3 — 4
step step step jump (feet together)
Reverse immediately, same turn to L.
1 — 2 — 3 — 4, then R flap b.c., L flap b.c.
Improvise bow on remaining 3 counts
OR

IMPORTANT NOTE FOR TEACHEHR:
Try to compose a 2nd chorus to this basic work, making variations on each step. Your basic body technic is the half turn and the skips. Gallops, hops and jumps may well take the place of the half turn and the skips.
YOUR BASIC RHYTHM is: flap b.c., flap b.c., b.c., b.c.
You may vary this by reversing rhythm as commencing 2nd chorus with:
R flap b.c., b.c., b.c.; L flap b.c., b.c., b.c., flap b.c., flap b.c., flap b.c., flap b.c.

★

Photographs on this page, taken by **DANCE MAGAZINE** staff photographer **WALTER E. OWEN**, are illustrative of the Walton tap method, as made concrete in a tap ballet called **METRONOME.**

METRONOME is an "allegory in rhythm". The ballet is a composite of the choreography of **RUTH WALTON** and choreographic variations by each dancer in the group in the integrated tap—ballet—modern idioms, a sum total of all technics in which the dancers are trained.

Dan Prior, Ann Rodgers, Dick Crowley.

Mary Sanford, Henry Amorello, Ilka Suarez.
photographs by WALTER E. OWEN

THE CHILD'S WORLD

Its Relation to Dance Pedagogy

a series of articles by BLANCHE EVAN

Article V, "HEART-BEAT", July issue, presented the idea that " . . . the child of 'the City' is denied vital identification with rhythm . . . ". It suggested means of re-building, in the child, "rhythmic co-ordination of movement itself, and . . . . rhythmic response of movement to external stimuli".

This article deals with THE PROBLEM OF SOCIAL RHYTHM.

ARTICLE VI
Technique for the City

PART III
RHYTHM OF SHARING

The child of "the City" essentially is a lonely child. The many efforts made to-day to involve the child in "group activity" is uniquely characteristic of our time, and in tacit recognition of the truth that the modern child is isolated from the group.

Our society does not integrate the child in social living, as do less mechanized cultures. For instance, in most parts of the world, we see the children directly engaged in the work rhythms that sustain life. Where we cannot directly observe, work songs relate to us the work of the fields, the sea, the guilds: the work of swinging the sharp blade of the scythe around, in perfect timing with one's neighbor; of coordinating with others in the horizontal pull of a boat filled with the evening's catch; of exerting the intensity needed to tame the young colt, and to prod the oxen to labor, etc.

These work rhythms involve the total human being. They often require interchangeable action with at least one other person, and an intimate knowledge of the forces of nature. The whole body performs as a unit in action that demands a functional intensity and a sharpened space-time unified rhythm. The objective of the whole work is never lost, but is manifest in the moment-to-moment process of the work.

The Occupational Fiestas and many of the Community Dances, *in which the children and adults jointly participate,* revolve around the Work Theme. For example, the dances: "PLANTING RICE" — Philippine Islands; "SCHUHPLATTER", (SHOE CLAPPING), — Austria; "BEAN SETTING" — England; "DEBNARSKEY", (HOOP MAKERS), — Germany; "AUGONELI", (POPPY PLANTING), — Lithuania, etc.

The child grows up sharing both work and play with adults and with other children equally involved. In these cultures, *the child is needed* in community life. She maintains a *functional* role in the Social Rhythm of her environment.

In large sections of modern life, the child does not contribute to the work rhythm of her time. Work is removed from the home, and from the life of the family, except in its economic import. The adult members of the household, after pursuing their separate work of the day, meet with the child, when they do, at the hurried supper table. Every effort is made to delay the time when the child will have to participate in work.

Let us examine the rhythm of this work.

WORK RHYTHM OF "THE CITY"

THE CITY" (mechanized life) contains multitudinous perfect rhythms of *inanimate* machines. The machine typifies most kinds of work in "the city", including that of the office worker. The division of labor compels the worker to move in a circumscribed sphere. He does not feel the stimulus of contributing to the final product. The action in most cases is repetitive, subject to the mute demands of the machine, and

"Planting Rice"
OCCUPATIONAL dance of the Philippine Islands.

Holiday in early 19th century Russia — participation by children in group dancing.

to the employer's standard of efficiency. As mechanization increases, there is less and less involvement of the total human being with the machine. In our present economic nexus, — I speak of America — when the worker permits himself to become "totally" involved, chaos results — as Charlie Chaplin so magnificently revealed in his film "MODERN TIMES". Chaos results because maximum efficiency in our machine production depends more and more upon the total IMMOBILITY of the human being, and upon his mastery of isolating, from the rest of himself, those parts of his body and his mind necessary in running the machine.

THE RHYTHM OF THIS WORK IS CHARACTERIZED BY *DETACHMENT* FROM THE VERY WORK RHYTHM THAT CONSUMES ONE THIRD OF DAILY LIFE. Our society has misused the machine, making it the antagonist to a good social life.

DANCE RHYTHM OF "THE CITY"

The most typical dance of the city, Jazz, mirrors, as true Dance always does, the life of the time — in this case, segregration from the group. Jazz admits only two people, steering a path on a mobbed dance floor, much like a private automobile in dense traffic.

The mass rhythm is a sum total of organized nervous isolation.

Our professional corps de ballets also reflect this status. *The ballet companies in America are notoriously lacking in group co-ordination.* The modern dance groups are usually whipped into unity by the dominating personality of the choreographer. The most perfect dancing corps — and widely admired — is that of the sterile Rockettes of Radio City; it makes no pretense at being anything more than a human version of detached mechanization, typical rhythm of the society that produced it.

"Children and adults jointly participate . . ." festival in Ireland.

NECESSITY OF SHARING

Yet to-day, life is more inter-dependent than ever before. In its social context, the world becomes smaller each day, despite the blindness of men who pretend they can rule it otherwise, — while our child grows up either ignorant of social living or psychologically hostile to it. Denied enlargement of rhythm as a sharing experience in work actions of daily living, denied rhythmic dance and song and play that reflect and complement it, lacking rhythms called forth by direct contact with nature, separated in most ways from the adult world, — for this modern child there is no *rhythm of the group.*

In this set-up, *can* we produce for the child an UNARTIFICIAL social group rhythm, replacing isolation with integration? Is it possible to form a connecting link between the rhythms of other cultures and the radically different rhythm of the child's own environment of to-day? Can we counteract the anti-social propaganda *directed* to the modern child?

It would be dangerous to assume that any one activity could solve a problem which is inherent in the structure of present society itself. However, we must at least assume the responsibility that IN EACH OF THE CHILD'S ACTIVITIES, WE DEVELOP THE MEANS *APPROPRIATE TO THAT ACTIVITY*, TO INITIATE *A SOCIAL RHYTHM* AS *PROFOUND* AS CAN BE DERIVED FROM THE MEDIUM AT HAND.

THE FIELD OF DANCE IS RICH AS A SOURCE FOR RHYTHMS OF SHARING.

continued on page 39

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flexing for ballet

(*continued from page* 25)

participation, or some other form of physical exertion, that the normal action of the diaphragm is interrupted and faulty breathing results.

It is quite natural for any part of the human system to react unfavorably if it is suddenly burdened with an excessive amount of work, without adequate preparation for it. When you expect to take a Ballet class of an hour or two-hours duration, you should realize that there will be an added strain, not only on your legs and back and arms, but on your heart and lungs and liver and every part of your system. The exertion is good and healthy for them IF your muscles are all trained to take their share of the strain.

RULE NO. 1 in my lesson on BREATHING is "NEVER HOLD YOUR BREATH INVOLUNTARILY". There are certain moments in dancing, and in other activities, when it is imperative that you hold your breath. But it must be done deliberately and with a purpose. At such times, the breath must be inhaled smoothly — not gasped and choked. But, while practising, one should constantly be reminded to *let out the breath.*

Holding the breath thoughtlessly is just one way of showing tension. The important thing to remember is to RELAX. The moment you relax you free your muscles, tension is relieved, you LET OUT YOUR BREATH. While you choke the breath inside you, your system is being poisoned by the bile from your liver — "melancholia", as it was described in early times, and the basis of our modern words for anger (choler), dejection (melancholy), a mild digestive upset (colic), or a dreaded disease (cholera). In any instance, any disturbance of the liver can be unpleasant, and if the diaphragm presses too hard or too long on that emotional organ, havoc can result — the victim can faint easily, as a shortness of breath seems the immediate cause.

RULE NO. 2 in my lesson on BREATHING is "EXERCISE YOUR DIAPHRAGM EVERY DAY." There are specific exercises to make your diaphragm strong and, what is more important, to make it respond to your voluntary commands. This all-important muscle should be firm and elastic and quick to react. You can feel the diaphragm yourself if you place your hand right over the center of your abdomen, between the ribs, above the waist. When you inhale to your fullest capacity, the diaphragm should inflate like a strong rubber ball; if you feel soft and flabby you can be sure you need the following exercises, and that all your dancing will improve by their accomplishment.

RULE NO. 3 in my lesson on BREATHING is "LEARN TO BREATHE DEEPLY" It is amazing to most people to learn that they seldom use as much as half of their lung-capacity. But it is quite true, especially of women, that modern civilization does not require the breathing power that nature supplied, so we rarely use half of our respiratory pontentialities. It is good to get out in the country on a fine Spring day and breathe deeply of the fresh fragrant air; it is invigora-

ting to go to the sea-shore and breathe deeply of the iodine-laden ozone that wafts inland; deep-breathing is stimulated by extremes of height, or beauty, or excitement, or pleasure, or cold — in the everyday course of living, in moderate or warm climates, one is apt to neglect breathing deeply, and the lungs and diaphragm grow soft and lax. There is no danger or reason for them to be otherwise.

It is only when one decided to be a champion swimmer or tennis-player, or when one suddenly gets a notion to hike or ski or mountain-climb, make touchdowns, or DANCE — that one puts an added strain on the breathing department, and if these muscles haven't been prepared for the new activity, real distress can result. So, I repeat, if you intend to dance well and dance actively, LEARN TO BREATHE DEEPLY. Practise it often, practise wherever you are; breathe to the full apparent capacity of your lungs (I say "apparent", because you will probably reach 4/5ths of your lung-capacity only after months of serious effort) every day for about fifteen minutes; inhale smoothly, exhale smoothly — do not choke and gasp and try to hold your breath. This will do you no good whatsoever — holding the breath is not necessarily controlling it; but breathe slowly, deliberately, and deeply.

Now for the EXERCISES:

EXERCISE 43

DIAPHRAGM BACKBEND

In doing backbends of all kinds you must remember that your body is like the balloon that can be inflated or deflated at will. If you have ever seen one of those frankfurter-shaped balloons, you will know that when it is filled with air it is impossible to bend it. You are exactly the same in principal: if you are full of air, you cannot bend. Getting back to the balloon: if you want to bend the balloon, you let out some of the air; the more you let out the more the balloon will collapse. When you bend, in any direction, let out your breath — exhale completely; when you want to come up from a bend, breathe in — inhale completely.

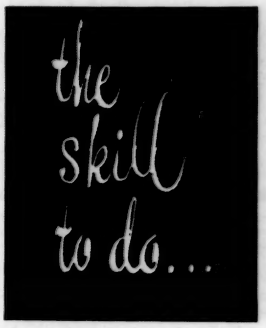
To practise this, stand in the middle of the floor and with arms overhead, drop into a deep backbend; RELAX and LET OUT YOUR BREATH. Now, in little pants, breathe in, breathe out, breathe in, breathe out — letting the diaphragm do the work. You will find that the upper part of your body bounces up-and-down in rhythm with the breaths. Your diaphragm is actually doing the backbend for you. Furthermore, doing your backbends this way will improve the bend and you will never get dizzy (as happens invariably when you hold your breath).

EXERCISE 44

DIAPHRAGM KICKS

First, may I ask you to try to do any kick with a completely relaxed diaphragm? You will be surprised to find that it is impossible to do a front or side kick, or *battement*, without control of the diaphragm. By strengthening the diaphragm you can improve your extension and your control.

To practise this lie on the floor flat on your back, both legs straight and toes pointed, arms flat by your sides. Kick the right leg straight up, aiming at the right shoulder, 16 times. Repeat with left leg. Next, repeat the same kicks wih both arms on the floor over your head. Reach as far as you can with the



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arms, to stretch the waist, as you do this; kick straight and firmly. You will feel the strain on the diaphragm, I guarantee, and it may tire you the first few times. But it will prove the importance of the diaphragm in your kicks.

EXERCISE 45
MORE DIAPHRAGM KICKS

Following accomplishment of the above kicks, practise raising both legs together, first with arms down by your sides, then with arms overhead. This will absolutely prove whether your diaphragm is strong or weak.

EXERCISE 46
DIAPHRAGM ALTERNATING KICKS

Next, practise the single-leg kicks alternating, right-left-right-left, etc. 16 times in succession. Start them by kicking at a moderate speed, completely returning the right leg to the floor before raising the left leg, and continuing at this tempo for 8 kicks; then, accelerate until you just barely bring the right leg down as the left leg raises.

The entire control of this exercise depends on the strength of the diaphragm. If it does not tire you at all "through the middle section", then you have a very strong diaphragm indeed and do not not need extra work for it. However, I am sure that the majority of students will find that they have needed this training for a long time and they will be anxious to go on to the next exercises.

EXERCISE 47
OLD-FASHIONED TOUCH-YOUR-TOES

Lie flat on the floor, arms stretched over your head on the floor, knees straight, toes pointed. Sit up, pulling from diaphragm, and bend forward, stretching arms to touch your toes; immediately, lie back flat again, making sure that arms stay in line over your head and that you do not hunch your shoulders. Repeat 8 times briskly.

EXERCISE 48
NEW-STYLE, OLD-FASHIONED

Repeat he same exercise as 47, with one change. Keep your arms clasped under your head, elbows out to sides flat. This is NOT EASY.

EXERCISE 49
JACKKNIFE

Lie flat on the floor, arms overhead as in 47 and 48. The object of this is to sit up, simultaneously raising the two legs together, reaching hands to toes, so that the entire body jack-knifes in 1 count. Lie flat again, lowering body and legs simultaneously in 1 count. Repeat 8 times.

Do not rush this. If you have never tried it before it will seem unduly awkward. There is a knack to it, and this rhythm demands coordination as much as strength to do. Try to balance in the jack-knife position after you have achieved it.

EXERCISE 50
STOP-KICKS

Lie flat on floor as in DIAPHRAGM KICKS. Raise both legs together slowly. Now, lower them as slowly as you can, counting 8 counts very slowly. As your control improves, try lowering them with "stops". That is, lower the legs for the counts of 1—2—stop on the count of 3 and hold them exactly in place; lower them for the counts of 4—5—stop on the count of 6, and hold; lower them slowly for 7—hold, and place them down softly on the count of 8.

This control again depends as much on the diaphragm as it does on the thigh muscles, and if you collapse "in the middle" you will not be able to hold the legs in the air at all. Repeat this exercise with the arms down at your sides and then with arms over your head.

EXERCISE 51
BREATHING IN BALLET ELEVATION

There is no habit so unfortunate in a dancer as that of panting after every variation or combination that demands elevation. It is obvious even in some of our professional ballet companies that the soloists retire to the shadows of the scenery to puff-and-huff-and-blow-and-pant, and it is most disillusioning. Even worse is the negligence of many teachers who allow students to get in the habit of heaving and blowing while they dance. Such exertion does not recover one's breath any sooner than the normal rhythmic intake of air, and indeed it tires the system unnecessarily. To learn to control one's breathing *while dancing* is imperative; to remember to take deep, slow, long breaths after finishing the particular variation is the second step to controlled breathing.

Practise, yourself, the rules I have set down; begin with series of simple *changements des pieds,* trying to breathe normally while you do 16. Do not hold your breath during the jumps, but try rather to set he rhythm of the breathing to the rhythm of the step. Apply this principle gradually to all your dancing and you will find that your endurance improves immensely.

EXERCISE 52
BREATHING IN PIROUETTES

In practising the *preparation* for the ballet *Pirouette* remember to breathe in, that is, inhale, as you *relevé;* hold the breath for the duration of the balance on the half-toe. Exhale as you finish the *Pirouette,* and breathe normally. Holding air in the lungs makes the body feel lighter, it apparently takes the weight off the feet and keeps your torso buoyant. Do not inhale by gasping air in the mouth, breathe evenly and smoothly at all times.

At the finish of the *Pirouette* always RELAX, and if the feet return to 5th position, be sure the heels are on the floor, knees bent in a *demi-plié.* If you finish in 4th position, be sure the forward knee on which you balance the weight, is bent in a *semi-plié.*

★

This issue completes the EXERCISES ON BREATHING. Next month we will take up the study of TENSIONS IN THE SMALL OF THE BACK. That area right below the neck, between the shoulder-blades, is stiff in many dancers who are otherwise limber. And how ungraceful it is to see a ballerina with no "give" to the upper part of her body, no uplift to the movements of arms and head, because of this tenseness. There will be over a dozen exercises to help you in limbering the small of your back, your shoulders, your neck, and your arms.

Have YOU been practising your limbering exercises faithfully? Only the daily routine really takes effect. I should like to know that these articles have been of benefit to YOU and that, because of them, your dancing is better than it was a year ago.

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4 centuries of AMERICAN DANCE

(*continued from page* 21)

in it which we can trace as having been derived and imported from abroad) is the Kentucky mountain dance called the 'Running Set'." This whole dance was performed at a running speed in 'looping or crocheting chain steps of furious dancing'. In this dance two couples formed each square and each group ran in and out or intertwined their steps with similar groups in intricate patterns to songs like "Wild Goose Chase," "Ocean Wave" or "Shoot That Owl."

Among the early pioneers there were also various religious cults who, like the American Indians, used dance as a part of their worship. One of these sects, The Shakers, was founded in America, by Ann Lee, in 1744. By 1780 this group grew into an organized society and established themselves at New Lebanon, where they "served God by singing and dancing". We hear that the congregation was "often seized with a mighty trembling" and that they would "sing, shout and leap for joy at the prospect of salvation" and they would thus, quite literally, "shake" their sins away. (Incidently, it is from this religious group that Doris Humphrey derived the inspiration for her pulsating and thrilling concert dance work, "The Shakers", which was first produced in 1931 under the title "Dance of the Chosen".)

At these early Shaker meetings "the performers were divided, presumably to avoid scandal, the men on one side, the women on the other". After these groups were formed each line "would perform a rhythmic, hopping step, with one foot placed in front of the other". At first they would pace back and forth like this in measured rhythmns but, as the meeting progressed, one member after another would begin to shout, 'shake' and sway. Others would pray aloud or 'shake' or stamp in time, as the dance reached the crescendo of its frenzy, sweeping the whole congregation into a kind of religious ecstacy. In commenting on this religious dance form Doris Humphrey says, "The Shakers had a definite ritual dance as to movement and design, and music to accompany it . . . Probably the fact that the Church frowned on dancing as evil, or at the best, frivolous, accounts for the dearth of other religious forms. The Shakers were the notable exception to this rule."

In New England, as we can recall it from our history books, dance was almost entirely absent during a good part of the 17th and 18th centuries. The early Puritans, primarily, were responsible for this because "work and piety were their basic principles of human conduct" and they were "Narrow, bigoted and ingrown". By the mid-1800's, however, a more liberal attitude developed in New England. Although dance was still frowned upon, a form did develop that the experts claim was a truly native type of dancing. This was the "play-party" game that was performed by children and young people. This game contained the elements of dance in a form that was a mixture of songs and dances and, because this was called something other than dance, many young people were permitted

to indulge. These games had leaders or 'callers' and, actually, these "play-parties" were nothing more nor less than watered down versions of the more active folk dances that were then being performed across the length and breadth of America.

Later on, however, folk dances took over in New England and today this section is one of the most folk dance-conscious in the United States. As Ted Shawn sums this up, "In New England the parent stock of English folk dancing gave birth to quite new forms, real American dances, called contra-dances or country dances, and in smaller villages in New England these are danced today just as they have been danced for ten or more generations. The March and Circle, The Boston Fancy, The Lady of the Lake, Hull's Victory and The Trip to Nahant are American dances which mirror a cross section of the New England which was the cradle of our nation."

As civilization spread westwards, so did the folk dances. By 1830 there were two and a half million settlers west of the mountains and, by 1850, after the Gold Rush, there were a hundred thousand Americans in California. In no time at all, the folk dance forms that they had brought with them took on the bravado, excitement and spirit of the great open spaces. Later on, as communities and trading posts began to spring up, these pioneers assembled for square dances, a formation that was a particular favorite with the Westerners. Soon the square dances took on such purely regional titles as "The Arkansas Traveller", "The Cowboy Twist" and "Indian File". Also incorporated into these dances were such characteristic Western calls as "Cowboy Loop", "Wagon Wheel", "Silver Dollar" and "Texas Star". When these Westerners assembled for an evening of their square dances, they cut as much a figure in their appearance as in their steps. In fact, "the costume was half the dance", with men in red satin shirts, high-heeled boots and ten gallon hats with the ladies equally colorful in flowered calico dresses. The lack of ballrooms and real musicians in these rural communities quite likely deterred these frontiersmen from the foreign minuet and gavotte, though it is difficult to picture just how these he-men could adopt such a form in the first place.

In speaking of the movement qualities inherent in such typically native dances, Ted Shawn makes another important point which is that these "folk dances took place out in the open on the rough earth, on the grass or inside in great barns. Partly due to this rough earth or floor and partly due to the vitality of the people, this type of dancing consisted of leaps and jumps — movements which took the feet off the floor — rather than smooth, gliding steps."

Finally these American folk dances have been the source of many steps, patterns and movement formations that have been incorporated in contemporary ballets, musical comedies and concert dance works. Speaking of the value of the folk dance forms Doris Humphrey states, "As to the inspiration for choreographers from all this, I think it is immense. Much of this American dance has found its way to the stage. I, myself, have often availed myself of what I know of American ballroom and folk dances." Agnes de Mille is a prime example of a choreographer who has employed this source of material in the concert dance field, ballet and musical comedy. In modern dance these themes are apparent in Doris Humphrey's "The Shakers" and "Square Dances"; Ted Shawn's "Boston Fancy, 1854"; Agnes de Mille's "'49" and "Harvest Reel"; Hanya Holm's "Ozark Set" and Jose Limon's "Western Folk Suite". In ballet, Agnes de Mille's "Rodeo" made history while Catherine Littlefield's "Barn Dance" is certainly not to be overlooked. There are even those who feel that Jerome Robbins incorporated definite folk elements in his "Interplay". The Broadway theatre has witnessed folk dance themes in such numbers as Michael Kidd's "Green Up Time" in "Love Life"; Helen Tamiris' "Maypole Dance" for "Up In Central Park" and last, but by no means least, Agnes de Mille's dances for "Oklahoma".

the next article in this series: "The Negro in American Dance" will appear in the January 1950 issue

the dancer's anatomy

(*continued from page* 24)

so hard that for you a ballet class is equivalent to a marathon race of about thirty miles."

"What can I *do* about it?"

"Please stand in first position now, with your head straight, your shoulders down, your stomach in, and the buttocks under."

"I can't even breathe! You don't expect me to dance this way?"

"No, I'm in favor of breathing. But you find this posture uncomfortable because you are *holding* it with rigid muscles. I call that "faking" good posture. Keep doing that and pretty soon your back will start to hurt."

"It does already."

"Now gradually let go. Let your arms rest down from the shoulders. Let your legs rest against the floor with the knees straight, and let your whole body remain upright with less effort. As you do so your back muscles also let go and the pain disappears. Is that true?"

"Yes, it is true. Is it possible then that my back hurts because I usually hold it too tightly?"

"Let's conduct an experiment to see. Arch your back very much."

"Ouch! my aching back!"

"That's what I wanted to show you. You arched your back purposely now, but you do it unconsciously all day long. If you would develop the habit of not tightening the spine, you would rid yourself of both the backache and the sciatica."

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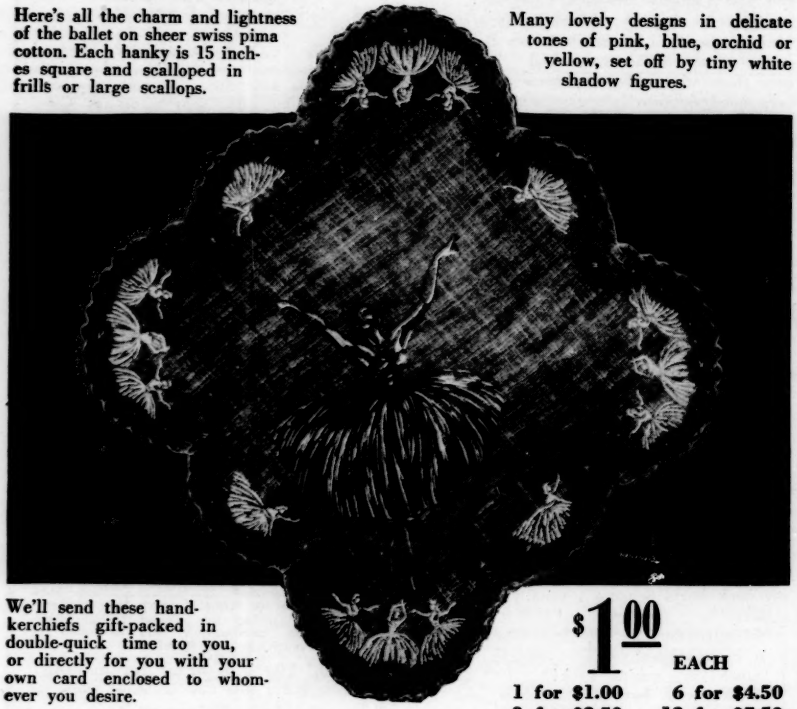

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"I begin to see some light. I know that *barre* exercises are meant to limber me up for the rest of the class, but I try so hard to do everything right that by the time *barre* work is over I'm so tight I can hardly move."

"So *learning to relax consists first of all in recognizing how tense you've always been.* In watching your pictures you saw that you tighten your neck every time you *plie.*"

"It's amazing that I didn't recognize something as obvious as that."

"You've seen dancers doing *grand battements* who stick their tongues out as if the tongue was expected to do the work of getting the leg up high. Some dancers frown whenever they are working too hard, others clench their fists."

"But, Mr. Feher, I find myself tightening my hands when I'm just talking to some one."

"Exactly — these signs of tension show up not only when we dance. We carry to the stage habits of tension which the trained person can notice in himself many times during the day. The next time you catch yourself clenching your firsts, let it remind you that it is time to relax. The next time you thread a needle and find your tongue sticking out, remind yourself that it is not the tongue but the thread you want to push through the needle's eye."

"I'm getting tense just realizing how tense I've been."

"Well, Mary, just relax. Sit down on this chair and I will give you an exact method for learning to relax sitting so that later you can apply it to relaxation in action.

> The reader may try following these directions. Read the words in large type very slowly and observe the letting go of the muscles involved.)

Your feet are against the floor, but they are not resting there. LET YOUR FEET REST DOWN AGAINST THE FLOOR. LET YOUR ANKLES REST DOWNWARD UPON THE FEET. LET YOUR CALVES SINK DOWN, DOWN, TO REST UPON THE ANKLES. LET YOUR KNEES RELAX. LET YOUR THIGHS REST FORWARD AGAINST THE CHAIR. LET YOUR HIPS REST DOWNWARD AGAINST THE CHAIR. LET THE WAIST REST EVENLY ON THE HIPS AND LET THE CHEST REST EASY AND FREE UPON THE WAIST. DON'T HUNCH THE SHOULDERS. LET THE SHOULDERS SINK DOWN TO REST UPON THE CHEST. RELAX YOUR NECK. LET YOUR HEAD REST UPON THE NECK AS IF IT HAD NO WEIGHT AT ALL. LET YOUR ARMS REST. LET YOUR LEGS REST. LET YOUR WHOLE BODY REST AND BE LIFTED BY THE CHAIR.

"It's wonderful! I felt as if I were floating! I can see now that doing the very same thing, a person's body can feel heavy or light according to what he does with it."

"I would like you to practice relaxing wherever you are. Practice while you ride the subways. Try it as you talk with your friends. It is easiest when you lie down at night and still better when you wake in the morning. Let go of your tense body whenever you think of it and tomorrow when you come to class you will be ready to try it when you dance."

the contribution of MICHEL LARIONOW

(continued from page 13)

In 1921 Diaghilev finally produced one of Larionow's most important works, *Chout* or *The Buffoon*, with music by Prokofieff. As early as 1916 Diaghilev had commissioned a ballet from Prokofieff, but the result, *Alli and Lolla*, had not pleased Diaghilev. However, *Chout* was much more to his liking. Although certain Soviet critics have maintained that Larionow's bizarre futurist *mise en scene* was grossly libelous to Russia, neither Larionow nor Diaghilev had intended any affront. *Chout* was important for its wonderfully colorful costumes and decor and for the fact that Larionow, in collaboration with Slavinsky, *created the choreography*. Chout was based directly on folk material, and suggests persons of realist outlook.

When the curtain rises the Buffoon is sitting on the stove thinking up a trick to play on some other clowns. His wife is washing the wooden floor. When inspiration strikes, the Buffoon jumps off the stove and says: "Seven clowns are coming to our house. I will order you to prepare the food. When you refuse I will pretend to kill you. Then I will whip you and you will come to life again. So we will sell our whip dear". The Buffoon's words come to pass. In the second scene the clowns kill their wives and then try in vain to whip them to life. The third scene finds the clowns in a rage for the trick the Buffoon has played on them, but before they find him he hides his wife and disguises himself as a woman cook. The 'cook' so pleases the clowns that they take her to keep house for them until they find the Buffoon. In scene four we find the seven clowns all have daughters, and a rich merchant bringing his own bridesmaids comes to choose a wife amongst them, but instead chooses the cook. Scene five brings matters to a climax as the merchant takes his wife home. Somehow the Buffoon manages to climb out the window and when the merchant pulls "her" back up she has turned to a goat. Then suddenly the Buffoon reenters with seven soldiers calling for his cook. In order to avoid arrest the merchant gives the Buffoon 100 roubles and so all is arranged and the Buffoon and his wife have a wonderful time with the merchant's money while everyone makes love to everyone else in an ecstasy of dancing.

Paris was delighted with *Chout*, but London and other centers were not so sure. In fact Diaghilev had a battle in the press with Ernest Newman of the London Times, but then this was just the sort of thing Diaghilev loved.

Larionow's second great work for Diaghilev was in collaboration with Strawinsky. In June 1922 they produced *Renard* at the Paris Opera, with choreography by Nijinska, who had replaced Massine as choreographer of the troupe. *Renard* is small in scale, tight, witty and fairly difficult to execute. Strawinsky was not at all pleased with this version, which came six years after he had finished the music. In 1929 *Renard* was revived by Diaghilew with dances by Lifar, who employed acrobatic technique in his version.

The work of Larionow in the marionette field is practically as important as his work in dance. Jules Renard's production in 1919 of Ravel's *Histoires Naturelles* made use of Larionow's invention in the puppet field. The various sections were entitled: *Mr. Peacock on his Wedding Day*, which was particularly successful, and *La Marche Funebre* and *Le Martin Pecheu* and *La fee des poupees*. Larionow's decomposition of the peacock, the kingfisher and the social cricket into geometrical simplicity were perhaps more successful than Picasso's work in *Parade*. The social cricket was a satirical reaction to what Larionow calls the megalomania of modern Society.

In 1924 Larionow collaborated with the choreographer Adolf Bolm and the composer Marcel Mihailovic on the Chicago production of *Karaguez*. Again, at the Paris Opera in 1934 Larionow collaborated with Prokofieff on *Sur le Borysthene* which had costumes by Goncharova. In 1935 De Basil produced in London *Port Said*, a short lived ballet in one act to music by Constantin Konstantinov, with choreography by Woijzekowsky and sets by Larionow. Then with the musician Alfred Casella he prepared a revival of Gozzi's fantastic eighteenth century play *Donna Serpente*, and he wrote the book of Tcherepnine's *Jour de Fete au Village*, and for the ballet *Le Bureau des Idees*. One of his most striking decors was the projection he arranged for a ballet by V. Gsovsky in Paris in 1939.

Since 1920 Larionow has changed his palette and his style. Often he paints monochrome pale still lifes and nudes. *He has lost completely his purely Russian quality.*

★

In summing up his contribution to modern painting and design one concludes that he was a futurist, an experimenter, sometimes expressionist, sometimes clumsy, but with a precise force which conveys its message through the use of colors as one sees on silk scarves, though these colors are broken and not solid. He was a master in the theatre of the use of color and form, in mime, the movements and the silhouettes of the dancers. He knew the differences between human and imitative gestures. He knew the use of masks, and made them part of the costumes. Thus it is that in *Chout* the dancers have the face partly masked and partly painted, and their costumes are partially starched in a way to make use of form in a completely new way. His camouflage and perspective deformation merely heighten the theatrical effect sought after. His costumes break the movement and decompose it in a way the cubists did on canvas. His geometric constructions were of the theatre, and Larionow is still hard at work in Paris, where he finds *the atmosphere to experiment.*

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what does TAP DANCE today need?

(*continued from page* 26)

ELEMENTARY MODERN TAP

To demonstrate the distinction between rhythm and tempo, and to apply it as not only basic work but as a "check-up" on more advanced students of tap, I have outlined the accompanying basic soft shoe tap rhythm which should be practiced with recorded music. I recommend Russell Tap records, because they have in mind the peculiar problems of the teacher of dance. TEA FOR TWO is set at a perfect tempo for instruction. With a speed control on your phonograph you may check your pupils' ear for music by applying the same test, raising or lowering the speed control as he taps. The number offers the tempo, tap terms, rhythm. Lyrics aid student to conform to tempo. (Arms at side, deal only with feet!)

1) flap ball-change, & 2) flap ball-change, & 3) etc.

"Tea . . . . . for two . . . . . and two (until count of 8, which ends phrase. Then resume with 1)

★

When your student has passed this test you may teach him more intricate rhythms for now he has *felt* tempo, *produced* rhythm and *heard* his music. It is from here on that we must face the definition of tap and compare it with the definition of dance art.

TAP: A DEFINITION

At a Walter Terry lecture some time ago, we were told of the various dance forms and were allowed a short question period following the lecture. I raised my hand and queried as to the idiom of tap which I very defiantly stated was not categorized with other dance forms.

Mr. Terry pondered a moment and then said, "The truth is I've never really considered tap a form of dance."

I am certain that if any of our readers who are teachers of tap had been told this by an authority of dance, they too would have experienced an emotional upheaval such as I had after my years of teaching in this field and hearing the opinion of this lecturer and critic. However, the calm after the storm was spent in meditation, for Mr. Terry's honest opinion offered an intellectual challenge, not only to me, but to all teachers of tap dancing.

It was not difficult to find the definition of tap once I had faced the definition of dance. I immediately sat down and wrote a long letter of gratitude to Walter Terry. This is *my* definition:

The dancer's instrument is his BODY. The tap dancer's instrument is his FEET! Only a PART of his body. Many of you object to this, saying at this point that the tap dancer does use his body. Look at Gene Kelly, Fred Astaire, Paul Draper. I disagree here for these exponents of "tap" dance are *body*-trained ballet or modern ballet tap dancers. BUT if we say Ray Bolger! Then we are on the right track, for Bolger IS a tap purist. I do not know whether or not he has studied any other form of dance, but I DO know he doesn't utilize them. I would call Bolger an "interpretive" tap dancer. We can accept the fact that he started as an eccentric dancer — but eccentric dancing offers no basic body technic. Bolger has long limbs and a pliable torso and he uses all of this to its best advantage and communicates to his audience (which loves him) through his individual style, characterization or theme. Bolger is an artist and a purist in the tap idiom. We would do well to follow him but we are not all built like him. Let us then follow the lesson he has given us. FIRST: *individuality* must play a part; SECOND: tap the way you feel!

★

THERE IS A FORM OF DANCE THAT CAN HELP US HERE to develop our students in the *expressional* manner that Bolger advocates. That form of dance is called *MODERN* and it offers its practitioners the elementals of communication through dance movement. Pure Modern Dance and NOT modern ballet can introduce us to the *proper* use of the torso and define the endless possibilities of its use in tap, as well as other dancing. Once we are acquainted with our instrument, the torso, we can go on to express ourselves individually, for the "feeling" that Bolger projects, comes NOT from the feet, but from the *torso*. Once we become acquainted with the focal point of the emotional drive, we may use our bodies in relation to space and from here, with the proper teaching technics, the student is on the road to individuality and further, to "interpretive" tap.

★

The accompanying exercise is outlined as an introduction to modern tap. We understand by now that I do not mean "stylized" tap, but pure modern dance fused with basic tap dance. Our students may care to advance only in the study of modern. That is their prerogative. At least we, as teachers, have improved on their rhythm and tempo sense. It will make itself evident! If they choose the road of modern tap they may then study more intricate rhythms and intermediate modern dance. Manifestation of this work may be "interpretive" tap for now they are ready to communicate to an audience in their own fashion, individually.

Locomotion in modern dance, or using the body in space, is based on natural movements such as walking, running, hopping, prancing, leaping, etc. This must be done in acrobatic sandals or bare feet. All tap "steps" include at least one of these "ings". The fusion of modern and basic tap comes most naturally and you will find that soon your pupil can compose his own tap dances. More of modern tap later.

continued from page 29

THE COMMON DENOMINATOR

In a class of children, we must find an orbit to which the rays of many disparate personalities will be drawn. We must find *a common denominator.*

"Rhythm puts people . . . in touch with each other . . . physiologically and emotionally . . . when each retires into his body and shares the same . . . elemental beat." (Caudwell) This has been known throughout Time, but has been forgotten in the pursuit of arduous virtuosity in the Dance of Spectacle.

The marked periodicity of rhythm is the base for individual restoration of rhythm (see Article V, July issue), and for group unification as well. The *rhythmic beat* has universal appeal, and gathers response regardless of age, personality, sex, character, environment, etc. It can be a tremendous force in group solidification. In Dance, it is a basic binder for many diverse forms of group work.

The individual child's newly organized sense of rhythm, colored by her characteristic personality rhythm, *fuse* to-gether with that group rhythm typical of her general age level, constituting the process of *levelling* without which there can be no group rhythm.

Sharing the rhythmic beat takes many forms; the children *play in unison*, the basic rhythms — basic, but none the less exciting. They *share anticipation* in the dynamic swells of rhythms and *harmonious group movement* to quiet accompaniment. They execute simple technique *with a partner* or more, set at the *group functional rate.* They dance in *duets and trios and groups*, the *rhythms of work* of the past and present, and *those of familiar play.* They *create together social rhythms of content* that appeal to the particular group at the particular time. They *dance together* to the delightful *beat of the ethnic music of the world.*

CONTEMPORARY IMAGES

I remember the period of "machine dances" in early modern dance. They were always scorned by the seers and peers, perhaps because they were in a stage of naturalism rather than of insight. Nonetheless, just as the children of Lithuania do their dance, "Augoneli", — "Poppy Planting", I feel it is appropriate to utilize contemporary images of our children, *to awaken them to the social import of the rhythm of their time.*

The realistic rhythm of the machine is clear-cut and precise, and can be helpful in building clear periodicity in group action. Machine images can be used as the basis of creative group improvisation, and of simple choreographic studies. The child's range of fantasy can thus be widened to include the contemporary scene. For instance, last season, the nine year old group automatically chose a traditional fairy tale as the improvisational theme of the lesson. Through detailed discussion, leading from the bus that took them to school each day, back to the spokes of the first wooden wheels, they formulated a theme which so fascinated them that they spent many hours in the creation of a finished dance. The theme was: "A lady 2000 years from now wants to know what our times were like. She pressed a magic button and saw":—a complex choreographic arrangement entitled "WHEELS", consisting of shifting numbers of people working to-gether in circles and squares, weaving about and supine on the floor, — a truly intriguing group dance, imaginative and integrated, created by the children, but made possible only by their new insight into their environment.

RHYTHMS OF OCCUPATION

The re-enactment of all work themes of past and present, realistically and imaginatively, make excellent material for rhythms of sharing. The best starting point, I have found, is the *functional rhythm* of the work theme. There are available to-day numerous record albums that have re-captured an authentic spirit of the work songs of both the past and present: old English Sea Chanties, modern Soviet Union harvest songs, traditional American songs of the work on the levees and railroad, cotton picking songs of the South, etc. There are also delicate work songs: of basket weaving in the Carribean, and the potter's wheel in India. There are folk songs strummed on guitars, authentic sound recordings, and a variety of more abstract music, by our foremost modern composers, that has been based on rhythms of occupation.

With the rhythm of work so alien to the modern child, creative stimulation on the part of the teacher is an essential. It can take many forms including the use of illustrative material, and comparison, in terms of dance and music, among the rhythms of different cultures.

THE FARANDOLE

This article has confined itself to the Social Rhythms of Work and their application in the Dance studio. Lack of space prevents discussion of other kinds of Rhythms of Sharing to be utilized in Dance: for instance, rhythms of play, and rhythms of Nature. THE EFFECTIVENESS OF THE MATERIAL DEPENDS IN GREAT MEASURE UPON *YOUR OBJECTIVE* IN THE USE OF IT.

Folk dance is group dance in elemental and enduring form. It is not necessary to teach authentic folk dances. The use of folk patterns known the world over: dancing in a circle, in squares and lines, turning under a partner's arm, etc., — these forms are directly social, and delight children of any age.

The Farandole form is one of the most popular with the children. The group forms a chain, and is led by each child in turn, in a step of her own choosing. The children love it — because, in its own way, it takes cognizance of the need to balance individual striving with group function.

EACH AGE GROUP REQUIRES ITS OWN TECHNIQUES IN BUILDING RHYTHMS OF SHARING. In all of them it is important to provide the individual child with plenty of opportunity to express her own rhythm. This is necessary to balance the strain of group rhythm which she is experiencing, and because, *the richest social rhythm is achieved by the contributions of highly developed individuals.*

In a future article, I will discuss pedagogical techniques for achieving this balance.

Article VII will appear in the January, 1950 issue.

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season in review

continued from page 16

opening night. But when the curtain parted, the magic was gone. The infamous god Pedestris was there in full regalia. It was as though the management had said, "The public wants classics? Okay, we'll give them the skeletons of classics. But don't ask us to put any meat on their bones."

And so the Tschaikowsky music conducted by Lucien Cailliet sagged and dragged. The corps de ballet looked hopelessly bewildered. And Swan Queen, **Mary Ellen Moylan,** showed herself to be the first victim of a company-wide ailment that has attacked soloists, as well as corps de ballet. It is, very simply, lack of integrated, purposeful artistic direction.

Miss Moylan, for example, is beautiful. And her dancing style has a kind of sharp, athletic perfection. But her Odette had very little to do with the mystical, bewitched, melancholy, elegant creature that has been the coveted role of ballerinas for more than fifty years. Whose fault is it? We very much doubt whether it is entirely Miss Moylan's. She seems to have the requisite intelligence and sensitivity. But has she received enough training in the tradition of the part? Has she received enough criticism during rehearsals? Or is a ballet like SWAN LAKE just run through with the management taking for granted that every one has taken the proper draught from the bottle labeled "Swan Lake Atmosphere?"

Miss Moylan had similar difficulty with her role in LES SYLPHIDES. It was only in Balanchine's BALLET IMPERIAL and in PAQUITA that her brittleness and strength stood her in good stead.

She is not the only featured dancer who showed an unusually wide fluctuation as the season progressed. Alexandra Danilova, Frederic Franklin, Leon Danielian, and Ruthanna Boris all started out as though they were trying to compensate singlehanded for the lethargy of the company. They threw all considerations of style to the winds and bounded irresponsibly through Coppelias. Gaites Parisiennes, Beaux Danubes, Scheherazades, and Pas de Deux Classiques as though they were saturated with adrenalin. And the fault was not theirs. For even seasoned soloists can be made to feel insecure by carelessly integrated ballets, and so they generate a false vivacity to conceal a feeling of inner emptiness.

But here and there they did dance like their old selves. Danilova relinquished her grim bravado for a satisfying portrayal of GISELLE. True, she had none of the fragile magic of Markova, or the poignant youthfulness of Nora Kaye. Hers was an intellectualized Giselle, carefully constructed, carefully dimensioned.

Miss Boris and Mr. Danielian captured some of the poetry of LES SYLPHIDES. They were restrained, almost wistful, and their pas de deux sections had a clear conception of the rubato quality of Chopin's music — which was nothing short of miraculous considering the negative assistance they received from the orchestra.

Nina Novak brought life to everything she touched. She is an exceptional dancer — with spirit, temperament, versatility, and an incredibly accurate sense of rhythm. Moreover, she looks lovely and projects even when she is not dancing. But she is being thrown helter skelter into all shapes and sizes of roles. She is being allowed to tire herself unmercifully, instead of being carefully nurtured into the mature and richly faceted artist she could someday become. **Yvonne Chouteau** and **Gertrude Tyven,** both of whom have much less real temperament than Miss Novak, are much more carefully distributed among the available roles.

As we think back over the lighthearted trivia and elongated romantic sighs that comprise most of the Ballet Russe's repertoire, a single work stands out. It is **Anton Dolin's** charming and witty reconstruction of the PAS DE QUATRE. What a jewel! And full of surprises, too! One would never have thought warm, lively little **Ruthanna Boris** to be suitable for the role of ethereal Marie Taglioni. But she was perfect. She was restrained, detached, and every inch the aristocrat.

Mary Ellen Moylan was another surprise as the vivacious Cerito. Although she behaved with admirable dignity, there was a minxy twinkle in her eye, a tongue-in-cheek quality in her lingering exits, that set us to wondering why this girl isn't developed as a comedienne. **Gertrude Tyven** was all delicacy and lightness as Carlotta Grisi, and **Nina Novak** was precise and refined as Lucille Grahn. It was indeed a pleasure to see four genuine artists behaving as such and maintaining the ballet's tenuous balance between classic restraint and comedy.

And if it can be done in one ballet, there's no reason why it can't be strived for in the others, and why the Ballet Russe de Monte Carlo can't once and for all lift its standards above the level of those who still drool at a SWAN LAKE-NUTCRACKER-SCHEHERAZADE combination performed to the accompaniment of an orchestra (under Lucien Cailliet and Paul Strauss) with an acute case of trombonitis.

★

ballets de paris

continued

of CARMEN resemble victorian parlors. In fact, there was so much movement in Mr. Clave's sets that the dancers could have stood still and one would have felt that big things were happening.

But they far from stood still! There was a really vicious brawl between Carmen and one of her cigarette factory friends. There was a frenzied stamping

dance by Carmen, Don Jose, and their bandit friends. There was a tempestuous love duet between Carmen and Don Jose and an even more violent death struggle. These were the high moments of the ballet, and they were performed with white heat intensity by **Renee Jeanmaire** as Carmen and **Roland Petit** as Don Jose.

But their intensity was not accompanied by much range or character growth. For example, the operatic Carmen, in addition to being a confirmed coquette, has a brooding, dark-souled side, a light, almost girlish side, and surely at the end has all the high courage of our noblest heroines.

Miss Jeanmaire's Carmen with her short hair, pasty-white face, and darkly rimmed eyes, was all in one key, albeit a mighty provocative one. And Mr. Petit's conception of Don Jose was far removed from the simple, dutiful soldier who is destroyed by his passion for Carmen and redeems his self-respect only by killing her. He just stood and leered—did some slick turns—displayed tension in the arms, legs, and hands—and made a few tentative nibbles at the periphery of full dance movement.

The material for the group had a certain realistic flavor (for example, the bizarre conception of the Woman Bandit portrayed with abandon by **Belinda Wright).** But the flavor was only suggested by initial poses and then dissipated into empty unison movement.

This same choreographic carelessness was manifested in the other works, too. For example, LE RENDEZ-VOUS opened on a Montmartre street scene fraught with local color and local characters. But their little shuffling movements were so piddling and so slavishly on the beat of the music that the ballet soon disintegrated into a music-hall pastiche. In fact, the only characterization that had any real solidity was **Gordon Hamilton's** Hunchback. And he relied principally upon mime.

Mr. Petit as the Young Man in search of his love, postured and "suffered" much as he did later in Carmen. The music (Pierre Kosma), costumes (Mayo) and set (Brassai) for LE RENDEZ-VOUS were on the tawdry side.

Mr. Petit's comic ballet, L'OEUF A LA COQUE (The Boiled Egg) was a mad fantasy about a big kitchen in Hell. It had girls dressed as chickens, one of whom laid an enormous egg on stage, and it had a row of letcherous cooks, who chased the pretty chickens, cooked the magic egg, and danced a frantic adagio with the fetching black chick who emerged from the egg. **Colette Marchand** as the special chicken was pert and seductive and contributed a piece of energetic acrobatic-ballet dancing.

Like CARMEN, L'OEUF A LA COQUE was blessed with highly individual scenery and costumes, this time by Stanislas Lepri. And Maurice Thiriet's music had a dash of modern pepper, too.

If there is any conclusion to be drawn from a single viewing of these three samples of Roland Petit's work as choreographer, one might say that he has all of the faults and virtues of youth. (He

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is only 25.) His works have vivacity and a definite sense of theatre. But they are rootless. There is no dramatic structure —no tension—no motivation. Even his CARMEN, which is based on a masterful story, is presented two-dimensionally, so that it seems to be a series of tableaux, rather than a mounting experience.

Consequently, his people never emerge as living, growing human beings. They are types, who after they have made their initial effect, get rather annoying to have around. They are never once given the opportunity to express themselves through valid dance movement.

The American choreographer, **William Dollar,** did not fare too much better with his duet, LE COMBAT (The Duel) choreographed especially for LES BALLETS DE PARIS. The dance is based on the combat between the pagan girl Clorinda and the Christian Warrior, Tancred. There was more pure dance in this work to an effective score by Rafaello di Banfield. And Marie Laure's twisted tree set and simple black costumes silhouetted the movement clearly

But Mr. Dollar has yet to learn that a struggle of any kind cannot just happen because the program notes say it will. It must be motivated by some incident or condition on stage so that audience interest is drawn to its climax and conclusion.

The roles of Tancred and Clorinda were taken by **Milorad Miskovitch** and **Collette Marchand,** who offered some of the best dancing of the evening. They are handsome, clean cut, and they moved with a classic simplicity that at least vindicated the use of the term "ballets" in the title of the company.

Jean Gitton conducted the jazzy-sounding orchestra.

Doris Hering

datelines . . .

LONDON

Mona Inglesby has returned to dance with International Ballet after an absence due to illness lasting over five months, during which period the torch has been carried most of the way by **Claudie Algeranova.**

In that inexplicable way these things will happen, after four weeks of no ballet whatever, London gets three companies. All begin their seasons on October 17th: **Ballet Rambert** at King's Theatre, Hammersmith; the **International Ballet** appears at a variety music hall in the suburbs; and **Metropolitan Ballet** appears for one week at Harrow.

Ballet Rambert is showing a new work of **Walter Gore,** ANTONIA, to a Sibelius score, with decors by Harry Cordwell, one of the company's dancers.

Rosella Hightower's PLEASUREDROME for Metropolitan Ballet is being premiered the same week and it is hoped that she can make it from Paris on the occasion of her first European choreographic creation.

After their visit to Edinburgh for the festival, the Ballets des Champs Elysees arrived in London for a ten day season during which they showed most of their new works. **David Lichine's** RENCONTRE, story of the meeting of Oedipus and the Sphinx at Thebes, has very little dancing, but that very little is admirably performed by **Jean Babilee** and **Leslie Caron,** a sixteen year old dancer whose looks and ability indicate a great future.

When the Sadler's Wells Theatre Ballet opened its autumn season, the new offering, SEA CHANGE, by **John Cranko,** proved less exciting than advance reports from Dublin warranted. It was sincerely performed by its young cast, whose collective miming was not strong enough to convey the deep tragedy of its story. It told of fishermen leaving their stormy coast to win a living from the ocean and of losing one of their number during a gale, of their return to harbour and the reaction of the women to the disaster. The choreographic style was not suitably adapted to the subject, which suffered further distortion from the heavyweight music of Sibelius (the EN SAGA).

Hans Zullig created his last role in this company (as The Pastor) in SEA CHANGE before leaving to join Kurt Jooss' teaching staff in the new dance school at Essen.

Markova and **Dolin** are touring cities and towns which rarely see ballet of any kind. And with their own corps de ballet and small orchestra, they even carry their own stage! Playing two cities a week for respectively two and three days each, a complete theatre has to be erected inside a public hall, auditorium, concert-house or ballroom, as theatres in English cities are available only for a full week's engagement. In many places they have sold out all performances in 3000 and 4000 seat houses before arriving in town. Their most interesting novelties on this tour are ballets with accompaniment of spoken word: BLUE MOUNTAIN BALLADS with choreography by **Donald Saddler** and MR. PUPPET, with choreography by **Nina Fonaroff,** an experiment almost unknown in England, works which mystify a part of the audience while they please the greater part, who are willing to face something new.

Possible reversion to the mixed bill of film and vaudeville of the 1930's is suggested by a plan for one of London's largest mid-town cinemas, which may shortly try out a new type of performance: one feature film, followed by one new bal-

The Air France terminal at Idlewild Airport, N. Y. when members of the Ballets de Paris arrived in America. Seen here are (l. to r.) Gordon Hamilton, Renee Jeanmaire, Roland Petit, Colette Marchand, Joy Williams, Milorad Miskovitch.

let given by a small, hand-picked company newly organized for this purpose. No details of this interesting proposition are yet to hand, but the idea is getting under way.

M. C.

★

PARIS

Paris is buzzing over the conflict between **Yvette Chauvire** and M. Hirsch, the director of the Opera, which has resulted in her being suspended from her position as danseuse etoile for a year. Mlle. Chauvire is accused of having given private recitals, especially in Switzerland, while still engaged at the Opera, without special permission from the administration, and that some of these recitals coincided with official engagements of Opera ballet.

Although first official announcement of this came just a week before Mlle. Chauvire's year was up, so that she was suspended for only eight days, the announcement is now further confirmed that she is off the boards for a year. Meanwhile, the Grand Ballet de Monte Carlo is likely to offer her sanctuary. The salary of such a star dancer at the Opera is only 40,000 francs a month. The Marquis de Cuevas is more munificent.

Mlle. **Nina Vyroubova** is to replace Chauvire as etoile at the Opera during the year to come.

The season of Grand Ballet de Monte Carlo is to be extended another month at the Chaillot, until the end of November. Markova and Dolin failed to appear with this company in October, as per schedule, for lack of time in which to rehearse, which was attributed to the failure of the City of Paris to furnish electricity to the Chaillot when the duo showed up for rehearsal.

G. A.

★

CHICAGO

A program of "Odori", Japanese classic dances, was given in the 8th Street Theatre on September 25. Star of the show was **Fujima Kansuma,** a beautiful young lady whose work had the enigmatic quality of strange people and places and the aura of authenticity, a completely foreign style has. Assisting her were a large number of singers and dancers, of whom the most noteworthy were the Uyeda Sisters. There were several numbers that had the snappy flavor of the western music hall and that may be indicative of European and American influence in Tokyo. But it is only veneer deep, for the performance as a whole had the slow pace and killing monotony that is intrinsic to the theatre of the Orient.

This year it is "symphonic" ballet in the deluge of skating shows that come our way. Everybody is skating to Tschaikowsky's 5th, and if the balletic form **Michael Meehan** shows in HOLIDAY ON ICE is his on terra firma too, a dance star is in the wrong pew. If he worked hard he could easily be snatched by any ballet company, and be earning about a fourth of what he now gets.

George Tapps was at the Chicago Theatre the week of October 1 . . . The **Kuhlmann** dancers are at the Cuban Village and **Inez Clavijo** moves in with a small company and a new production idea to Mangam's Chateau.

The **Ruth Page-Bentley Stone** ballet opened its fall tour in Des Moines, Iowa on October 19. The itinerary includes Kansas City, Milwaukee and a score of towns all the way to Florida and back. The repertory they are carrying this year consists of BEAUTY AND THE BEAST, HARLEQUINADE, REUNION, DANCE OF THE HOURS, SLAUGHTER ON TENTH AVENUE and a suite of dances from Miss Page and Mr. Stone's concert numbers. BEAUTY AND THE BEAST, to music of Tschaikowsky is an expanded version of the episode Miss Page made for the musical, Music in My Heart. The company includes **Etta Buro, Janet Campbell, Audrey Dechmann, Joan Ehermann, Max-**

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ine Fallon, Patricia Mazur, Barbara Seaver, Mitzi Zeplin, Joseph Kaminski, James Moore, Darell Notara and **John Sharpe.**

The **Chicago Dance Council** opened its 12th season with a revue on October 16. Participating groups were the **Eleanor Lauer** dancers, **Edna McRae** ballet, **MacLean** Square dancers, the Russian group of the Club Metro and the **Uyeda** Sisters. The Council is planning an all day symposium of classes and lectures with special appeal to dance and physical education teachers, to be held at the University of Chicago on November 19.

The **Chicago Ballet Guild's** activities opened with a party for the Ballet Russe de Monte Carlo on the stage of the Opera House on October 23.

Sybil Shearer was presented by the Hubbard Woods Parent Teachers Association in a program of new dances on October 16.

Vela Montoya and **Jose Castro** opened Milwaukee's Pabst Theatre series with a program of Spanish dances on October 8.

A. B.

★

SAN FRANCISCO

San Francisco in general, and **Serge Temoff** in particular, are protesting the advance publicity put out by the American management of the Sadler's Wells company, which states that the Sadler's Wells ballet will be the first company to present SLEEPING BEAUTY in its entirety in America. On April 4 and 6, 1945, for instance, the San Francisco Russian Ballet and Opera Company gave the complete version of SLEEPING BEAUTY here at the Opera House. **Nina Youshkevitch** and **Sidney Stambaugh** starred, choreography was by Temoff after Petipa.

The **Pacific Dance Theatre** will appear in three or four further dates soon . . . The Afro-Cuban revue left this city to open in New York. This company was brought by Brigida Rivalta from the Teatro Marti in Havana. The choreography was by **Tondelayo** and it frankly non-plussed this writer . . . **Arthur Murray** has opened a new ballroom school at 22nd and Mission . . . HIGH BUTTON SHOES showed off the fine work of **Rozika Sabo** and **Eddie Foy, Jr.** . . . RED SHOES will soon be celebrating an anniversary It has been going great guns in this city . . . The **Jean Devlyn** dancers are appearing at Bimbo's 365 Club . . . The Bal Tabarin opened anew to supper shows with Ted Lewis and his revue . . . **Solana,** just returned from a short tour, complained that it was so costly, she will try her foot at solo work in clubs for a time. She had a chorus with her of 24 singers as background to her dances . . . **Devi Dja** appeared in concert in Ojai, California, October 15th, presenting new works and music composed by herself as accompaniment.

B. de B.

★

LOS ANGELES

In November, Irwin Parnes introduces the first Negro Classic ballet. Due to certain deplorable restrictions, the company of fourteen will have to give their two performances in an off-street women's club playhouse — rather than in a first class downtown theatre. But what they lack in importance of location, we sincerely pray they will make up for in performance. HARLOT'S HOUSE, an original with score by Claudius Wilson and a balletic interpretation of Schuman's Symphonic Etudes make up the evening. Entire production is under the leadership of Robert Usher.

Vera Ellen jetes from **Gene Kelly's** strong right arm to lyric **Fred Astaire's** to co-star with Mr. White-Tie-and-Tails in M.G.M.'s THREE LITTLE WORDS. Kelly partners Judy Garland in SUMMER STOCK. **Eleanor Powell** re-appears professionally seven years and two children later, more beautiful than ever in DUCHESS OF IDAHO.

Bob Alton is still struggling with ANNIE GET YOUR GUN. If she ever gets it, Alton should get the Croix de Guerre for patience, endurance and a sense of humour.

Arco and **de Lois,** fresh from New York success at Radio City, will be featured with **Joan Caulfield** in THE PETTY GIRL at Columbia Pix . . . FINIAN'S RAINBOW is lighting up the local sky and the pot of gold at its end is the person of **Carmen Guterez** . . . Congratulations from hundreds of faithful fans poured into the tiny Turnabout Theatre on **Lotte Goslar's** sixth anniversary. Read and be silent; Goslar has given 1725 consecutive performances!

J. W.

★

RUTH ST. DENIS and TED SHAWN
in recital on the series
"Around the World in Song and Dance"
American Museum of Natural History,
October 13, 1949

The Museum's admirable perennial, "Around the World with Song and Dance" series was this season initiated on October 13 when **Ruth St. Denis** and **Ted Shawn** gave a program entitled **"Creative Dances on Ethnic Themes".**

For me, only recently from England, and with no previous experience of these two great dancers, it was a remarkably interesting afternoon. Miss Ruth's beauty had been obvious to me in photographs, but I was entirely unprepared for the great ease and grace of her movement, while the humour in such dances as "The Cobra" and "Red and Gold Sari", was as delightful as it was unexpected. The audience plainly worshipped her, and with justification.

Mr. Shawn gave several of his most famous dances and appeared with Miss Ruth in "Tillers of the Soil" and in "Josephine and Hippolyte".

The series is arranged by Hazel Lockwood Muller.

Mary Clarke

★

After the ball was over, in this case, the GRADUATION BALL dancers Yvonne Chouteau, Gertrude Tyvoen and Nina Novak, all of Ballet Russe de Monte Carlo, pause to greet a visitor to their dressing room.

the dancer's bookshelf . . .

A wonderful new cartoonist, by name, Peter Revitt, has come along with a book of characatures of ballet dancers called **BALLET GUYED.** Revitt, an English artist, does honour to a style made familiar here by the late, beloved Alex Gard. The artists insinuates rather than reveals. He has still to find the magic that prostrates the beholder, the kind of magic Gard knew so well. Nevertheless some of the Revitt characatures are a joy without end, especially that drawing of the **Pas de Quatre Choreographique,** with Helpmann, Massine, Petit and Ashton shuffling off into the wings. **Mary Clarke** writes a foreword which is at once an interpretation and a blessing, no 'guying' intended. The book is published in England by **Ballet Today,** a publication. It sells for **$1.50** in America. Interested parties may write the Dance Magazine for information with respect to obtaining this book.

The third edition of Masques, called **DANSE,** by the Parisian photographer of dance, **Serge Lido,** is published this month, another collection of the Lido informals and action studies of dancers in Paris. This edition of **Danse** has much to give to the collector of dance photographs, always a commodity desirable and difficult to obtain. The stunning cover of a dual **Toumanova** and the 99 photographs are a record of contemporary dance in Paris valuable and entertaining. The book sells for $3.50 in America.

Another Stravinsky book, totemizing the master to a crisp, is out, this time a medley called **IGOR STRAVINSKY,** edited by Edwin Corle, published by Duell, Sloan and Pearce, with contributions from a number of erudite and artistic contributors which include, among others, Merle Armitage, Jean Cocteau, Sir Osbert Sitwell, Edwin Corle, Nicolas Nabokoff, Erik Satie. There is no misunderstanding the worship in this collection of hymns to Stravinsky, even if Wagner does get his nose rubbed in the dirt once in awhile, what of it? Most amusing and readable is the Nabokoff chapter which describes a Christmas holiday spent with Stravinsky and his family in Hollywood. Nabokoff succeeds in making a lovable man out of the musical deity. This book sells for **$6.00.**

The Chanticleer Press has brought out an additional four little handbooks on European dances in the series of **Handbooks of European National Dances,** edited by Violet Alford, which made its first appearance early this year. The four new booklets concern the dances respectively of **Czechoslovakia, Switzerland, Sweden** and the **Netherlands.** They boast beautiful costume plates in colour, selections from national music, dance descriptions and legends of the countries concerned. The booklets sell for **$1.25** each.

Anybody who takes ballet or the teaching of ballet at all seriously will be concerned with the valuable handbook published by Adam and Charles Black, of London, entitled **ANATOMY AND BALLET,** by Celia Sparger, with an introduction by Ninette de Valois. The text contains 37 X Rays of dancers' feet in every conceivable position and forty-two drawings by Eric M. Agnew. The book is an effort to understand the use of the body and limbs in ballet; it analyses common faults in the teaching of ballet, and movements of the body. A thorough study of this book may be the salvation of many a pupil who is the unwitting victim of the uninformed teacher.

Marguerite Benson's **SLENDER LEGS — HOME METHOD** is an illustrated text of exercises designed to re-shape and strenghthen the legs. It advocates manipulative massage, foot hygiene and muscular activity, among other things. The illustrations clearly indicate the set of exercises designed by Miss Benson to combat muscular deterioration of the legs. This book sells for **$5.00.**

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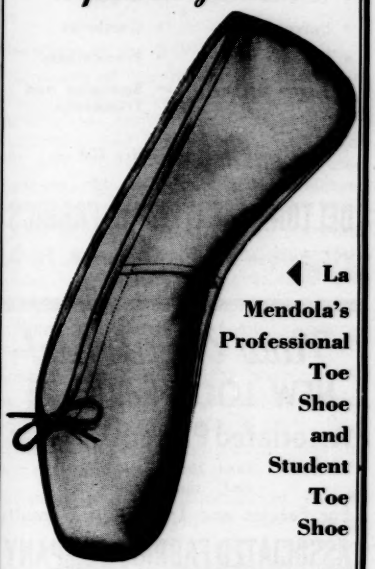

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continued from page 9

scribed programs with **Baird Hastings,** over Station WNYC. Mr. Hastings has sailed for Paris and will return to America in the Spring. His last 'live' program was with **Mary Clarke,** London Correspondent of the Dance Magazine, who was interviewed on her opinion of Roland Petit's CARMEN ballet. Mr. Hastings' program on WNYC has been put into the capable hands of **Hope Sheridan** during his absence from the scene. Her first subject on the "Ballet-time" Saturday series was **Frederick Ashton.**

★

Pearl Primus flies back from Africa some time at the end of November, after nearly a year's absence in research on African dances . . . November 18 is the date set for November **Dark of the Moon Ball . . . Doris Hering,** associate editor of DANCE Magazine, is now lecturing on dance history and aesthetics at the New Dance Group . . . **Slava Toumine,** noted Russian character dancer who has appeared with the Ballet Russe de Monte Carlo and before that with Col. de Basil's company, has turned business man. His professional name now is **Dominique France** and he purveys some of the most eye-stopping ties known to man or art. **The gala opening** of Dominique France in the elegant East Fifties brought out a wave of dancers and friends, among them the Balanchines. The very first buyer was **Alexandra Danilova,** no less, and the tie she bought has a title: **Swan Lake!**

★

BOWS and WEDDING BELLS

October was a happy month for at least two sets of dancing parents: The **William Bales** baby (mother is Jo Van Fleet) made his bow on October 17th and at time of going to press the happy parents had not yet made up their minds what to call him. **Anna Istomina** and **Serge Ismailoff** were more positive about their offspring who made his entree on October 4 and was promptly named Anthony Bruce.

Wedding bells clanged this month for **Sonja Wojcikowska** (daughter of Leon Wojcikowsky) and violinist Josef Barbary in Montreal. The bride and groom will honeymoon in Montreal.

A colourful character and a popular local figure, none other than **Joseph Maharam,** head of the nationally known fabric house, Maharam's, and 'angel' to many a Broadway show, was wed to Roslyn Silverman, artist and designer, on October 23rd in New York City. They will honeymoon in Mexico. Joe Maharam is currently a backer in the revue ALIVE AND KICKING, which features Jack Cole.

★

CHAFFEE COLLECTION ON VIEW

The Rockefeller Center store of Roger Kent stopped a lot of traffic last month with an exhibit in its big window from the private collection of **George Chaffee,** containing rare ballet memorabilia, original paintings and drawings, sculptures and lithographs of famous ballet personalities who have visited the United States in the past century. There are mementos of the tours of Fanny Elssler, Pavlova, Nijinsky and others. This is not at all the first time such displays have appeared in the Roger Kent window, and when they do, it is by grace of its devoted balletomane president, Leo Perper, the man who made it possible to make such good use of the window.

★

RUDOLF VON LABAN on his 70th Birthday

Friends and pupils of **Rudolf von Laban** all over the world are planning to send him their good wishes on his birthday, December 15th, to his home in Manchester, England, by means of an album which will be made up and posted from the Elizabeth Lang-Corret School in Munich. Readers who wish to send greetings to the great dance scientist on his 70th birthday are invited to send their birthday greeting in care of this magazine and these will be forwarded to Germany and thence to England in a presentation album.

Also planned is a presentation of the handwritten copy of Albrecht Knust's **Handbuch der Kinetographie,** the latest work in the Laban dance notation line, a work which will be the standard for all who wish to study dance notation.

★

The September issue of DANCE Magazine carried a review of LIST OF SELECTED RECORDINGS, a compilation made by the dance committee of the American Association for Health, Physical Education and Recreation. The publishers were erroneously listed as Noble and Noble. Copies are available through Dr. Carl Troester, A.A.H.P.E.R., 1201 16th street, N.W. Washington, D. C.

★

Many dancers and teachers will be fascinated to know that piano scores are now obtainable of the Tschaikovsky **SWAN LAKE** and **HAMLET FANTASY** Overture. The **Tschaikovsky Foundation** in New York is publishing the first two of what they hope will be a series of complete piano scores for ballets, with libretto and performance notations.

★

Walpurgis Night ballet, created by Boris Romanoff in Italy during the summer of 1949, as seen at the Caracalla Baths, near Rome.

NEW YORK CITY BALLET COMPANY
Season November 23-December 11
at NEW YORK CITY CENTER

The **New York City Ballet** will be seen in its second continuous year at the New York City Center in a three week season to begin November 23rd. Four new works will be added to the repertory.

George Balanchine, artistic director of the company, will mount a new **FIREBIRD** ballet with Chagall decors (score by Stravinsky). **William Dollar** will choreograph a new ballet to be called **ONDINE,** with decors by Horace Armistead and music by Vivaldi. **Lew Christensen,** ballet master of the company, will remount his ballet, **JINX,** to a score by Benjamin Britten. And Mr. Balanchine will do another new work, to be called **CHABRIANA,** to a composite from Chabrier pieces.

Lincoln Kirstein continues as general director of this company and **Leon Barzin** as musical director. A number of new dancers have been engaged for the season, among them **Melissa Hayden, Janet Reed, Jerome Robbins, Lois Ellyn** and **Frank Hobi.**

The roster of familiar dancers includes **Maria Tallchief, Tanaquil LeClercq, Beatrice Tompkins, Nicholas Magallanes, Francisco Moncion, Herbert Bliss and Todd Bolender.**

★

METROPOLITAN BALLET of the year 1949-50

A new season of opera at the Metropolitan begins November 21st, and the first important appearance of the ballet occurs November 26 in the **Boris Romanoff** staging of the ballet from **Samson and Dalilah.**

A number of familiar faces in the ranks have disappeared, those of **Phoebe Engel, Angelina Buonamassia, Laura Novak, Corliss Tarr** and **Barbara McClaren.**

Auditions held the last week of October netted replacements and this year's ballet lines up as follows:

BOYS

Robert Armstrong	**Willard Leroux**
Ivan Boothby	**Robert Marsi**
Larry Boyette	**Harry Matlock**
Alfredo Corvino	**William Murrill**
Karl Klauser	**Matthew Vittuci**

GIRLS

Lorraine Ammerman	**Sylvia Kemp**
Julia Barashkova	**Gudrun Lober**
Anne Capozzi	**Francesca Ludova**
Patricia Casey	**Elissa Minet**
Sylvia Dick	**Tilda Morse**
Barbara Hasuler	**Lorraine Ruess**
Emilka Hulova	**Helen Rupp**
Muriel Ives	**Kathryn Sanger**
Ellen Kampman	**Elaine Saporta**
Leila Kantro	**Peggy Smithers**
Audrey Keane	**Alexandra Sawicka**
Lee Keeney	**Rosine Snyder**
Natalie Kelepovska	**Kay Wehe**

Boris Romanoff continues as choreographer of the ballet; **Alexander Gavrilov** begins this year as ballet master. The soloists of the year are the same as in recent years: **Marina Svetlova, Leon Varkas** and **Aida Alvarez.**

The sight of these names on the Met roster recalls a story told us by persons who shall remain unnamed, about the young woman who swept haughtily into the ballet quarters atop the Met, and inquired how much she was required to pay to get a place in the ballet. The lady was a recent arrival from central Europe. She knows better by this time these odd American customs, that of winning a place by audition, rather than by purchase.

The DANCE CIRCLE Makes Its Debut

An organization which calls itself **DANCE CIRCLE** will make its bow in New York sometime in mid-December. It will be operated as a combined school and repertory company and laboratory for dance. **Tony Matthews,** also known professionally as **Bocchino,** is the guiding genius. A varied curriculum will be taught by a faculty to consist of **Paul Haakon, Anna Naila, Trudy Goth, Kazimir Kokic, Allen Knowles** and **Helen Henry.**

★

Elsewhere in the NEW YORK Schools

Students of the **Shurman School** have appeared in a motion picture made especially for televising, of a scene from SLEEPING BEAUTY ballet, produced by TEL-ART Films. The following dancers appeared: **Marya Saunders, Nina Wasserman, Eleanor Gurewitz and Cordelia Ware.**

One of the gifted children in the **Chalif School** appeared in solo recital at the school on October 25. She is eight year old **Michael Linda Kelder.**

Nina Youshkevitch, recently returned from Hollywood, will teach at the Shurman School. Miss Youshkevitch, has appeared as a soloist with the Metropolitan Opera, with Ballet Russe de Monte Carlo, Nijinska's Russian Ballet, the Polish Ballet and the Original Ballet Russe.

Auditions for scholarships in the **Ali School of Dance** will be held Sunday December 4th at 3:00 p.m. for children nine to twelve years old. Mme. **Ludmila Shollar** is a teacher in this school.

★

Jack Cole's first appearance on a concert stage in New York in many years occurred October 28th at the Ethnologic Dance Center. It was not strictly a concert. Mr. Cole lectured and had a demonstration on artistic considerations for ethnic departures . . . **Jose Greco,** Spanish dancer, presently resident in Paris, appeared as lecturer at the Salle Vital of the International Archives of the Dance on October 25th, in a lecture-demonstration on Spanish dance . . . **Choreographers Workshop's** November 4th preview will have **Ninette de Valois** as guest speaker, and new dances by **Lucas Hoving, Lin Pei Fen, Ruth Ann Koesun** and **John Kriza.** The Workshop's December program at the 92nd Street "Y" will be a rather imposing one. It will sponsor a festival of Canadian ballet on the 17th December, to consist of two works by and with **Ruth Sorel** and company of Montreal (the ballets MEA CULPA and LA GASPESIENNE) and the **Boris Volkoff** Ballet of Toronto in a ballet, THE RED EAR OF CORN . . . On November

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11, **Dwight Godwin** will lecture at the Ethnologic Dance Center on photographing dancers and will run his dance films . . . **CABALGATA,** the importation from Spain, recently seen in New York and other American cities, is about to resume its tour, with the addition of American born Spanish dancer **Aida Alvarez,** who will appear in solo and in group dances. **Cabalgata** opens in Philadelphia early in November, goes to Boston for two weeks, to Chicago for six weeks. It will return to New York in March . . . The winners in the dance auditions held this year by the 92nd Street "Y" are **Ronne Aul, Lucas Hoving, Rena Gluck** and **Nachum and Dina.** These will be seen at the Y on November 20th . . . The **New Dance Group** may, after all the sound and fury of arrangement, be the first representative American dance group to be seen by Europe in 1950. They are definitely booked to appear at the dance festival in Venice in September, 1950. They also have bookings in Vienna. This group would be an excellent bet for the Edinburgh Festival, if some astute manager in England knows what's what . . . **Eleanor King** and her company inaugurated a season of dance at the Seattle (Wash.) Repertory Playhouse on October 23rd, to be followed by other concerts on November 6th and 20th and on December 4th and 18th . . . **Lasar Galpern,** dancer and choreographer, is the organizer of a new professional ballet company called the **CORONET BALLET COMPANY,** which has been in the shaping for some years, and has made preview appearances in Southern California cities in October. This company, with its all-Galpern repertoire of ballets and its musical and artistic backing, bids fair to become a **real entree in the professional field.** It may be a little soon to predict, but the Coronet Ballet seems ready for metropolitan appearances this year . . . The November 15th showing of the **New York Dance Film Society** (write 220 Clinton Street, New York City for information) will feature Dances of India, and an Album of the Americas (Latin American dances in colour) . . . The December ballet event at the 92nd Street Y will be the appearance of **George Chaffee** and his company in an evening of ballets by Mr. Chaffee; this takes place on December 15. A new ballet by Mr. Chaffee may be created for the 1950 Spring season of the New York City Ballet at the City Center.

★

Calendar of Dance Events — NOVEMBER, 1949

NOVEMBER 4	8:15 p.m.	**KATHERINE DUNHAM Experimental Group**	Cooper Union
4	4:30 p.m.	**CHOREOGRAPHERS WORKSHOP preview**	Jewish Guild for the Blind, 1880 B'way.
5	8:15 p.m.	**JOSE LIMON and company**	Central H. S. of Needle Trades
6	8:30 p.m.	**MARIEMMA and Ensemble**	Ziegfeld Theatre
6	3:00 p.m.	**JOSE LIMON and company**	92nd St. YMHA
6	8:15 p.m.	**EVE GENTRY and company**	Hunter College Playhouse
10	8:30 p.m.	**DUDLEY-MASLOW-BALES Trio** in "The Americas in Concert Dance"	American Museum of Natural History
11	8:15 p.m.	**JOSEFINA GARCIA** and **TOM TWO ARROWS**	Cooper Union
13		**THEATRE DANCE INC.**	92nd St. YMHA
13	8:30 p.m.	**MARIEMMA and Ensemble**	Ziegfeld Theatre
18	8:15 p.m.	**NOBLE PAULICKPULIE** in dances of India and Ceylon	Cooper Union
20	3:00 p.m.	**DANCE AUDITION WINNERS**	92nd St. YMHA
25	8:15 p.m.	**TANEO** in Polynesian dances	Cooper Union
27	5:30 p.m.	**SYBIL SHEARER**	Carnegie Hall
23 - Dec. 11th:		**The NEW YORK CITY BALLET Company**	N. Y. CITY CENTER

★

LECTURES

NOVEMBER 14	8:40 p.m.	**WALTER TERRY** on "Dance Immortals" demonstrated by King David —Muni Bharata	92nd St. YMHA
11	4:00 p.m.	**DWIGHT GODWIN** "Photographing Dances", accompanied by dance films	Ethnologic Dance Center

ON TOUR

LA MERI will appear at Newport News, Va. on November **4**

★

BALLET RUSSE DE MONTE CARLO will appear:

November 3	Pueblo, Colorado	at the Municipal Auditorium
4-5	Denver, Colorado	Auditorium
7	Boise, Idaho	
9-12	Seattle, Washington	Metropolitan Theatre
14-16	Vancouver, B. C.	Strand Theatre
17	Victoria, B. C.	Royal Victoria Theatre
18-19	Portland, Oregon	Auditorium
21-27	San Francisco, Cal.	War Memorial Opera House
28	San Jose, Cal.	Civic Auditorium
29	Sacramento, Cal.	Memorial Auditorium

The **SADLER'S WELLS BALLET** will appear:

NOVEMBER 7-8	Washington, D. C.	at Constitution Hall
9	Richmond, Va.	
10-11	Philadelphia, Pa.	Academy of Music
13-20	Chicago, Ill.	Opera House
21-22	E. Lansing, Mich.	College Auditorium
Nov. 25-Dec. 3	Toronto, Canada	Royal Alexandra Theatre
December 5-6	Ottawa, Canada	
7-11	Montreal, Canada	His Majesty's Theatre

NEW YORK CITY BALLET COMPANY
(November programs only)

November 23	Mother Goose Suite, FIREBIRD (premiere), Symphony in C
24	Symphonie Concertante, Jinx, Four Temperaments
25	Serenade, Divertimento, Mother Goose Suite, Symphony in C
26	Symphonie Concertante, The Guests, Firebird
matinee 27	Concerto Barocco, Divertimento, Jinx, Four Temperaments
evening 27	The Guests, Orpheus, Symphony in C
30	Concerto Barocco, Orpheus, CHABRIANA (premiere)

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news of . . . teachers schools associations

A SHAKEUP in the internal affairs of the **National Association of Dance & Affiliated Artists, Inc.** has resulted in the resignation of three of its executive officers. The resigning contingent consisted of **Thomas M. Sheehy,** president, **Eddie Gay,** national treasurer and **William G. Martin,** executive national secretary.

In a release from **N.A.D.A.A.** the new officers of the body are quoted as:
Johnny Mattison, president;
Lou Crescenta, 1st vice president;
Mae Murray, 2nd vice-president;
Billy Clower, treasurer, and
Meri Celeste, national secretary

Date of election of new officers was not given.

The N.A.D.A.A. with home offices in Los Angeles and branches established in many California, and other western and mid-western cities, is the newest entree in the field of national dance teachers'organizations, having been initially formed in the Spring of 1949. It held its first annual convention in July, 1949 in Hollywood, Cal.

★

OCTOBER Meet of D.M.A. Club No. 12

The **Dance Masters of Wisconsin** held their October meeting on the 9th at the studio of president Leo Kehl, in Madison, Wisc. **Edna Christensen** arranged the program of the day. Those who taught are **Virginia Lee Kehl, Jack Wolfram, Jean Binks** and **Chief Clearwater.**

The officers of the club are **Leo Kehl,** president **Adele Artinian,** vice-president, **Gladys Kasper,** secretary and **Julia Kuhlig,** treasurer.

The January meeting of the club will be held in Milwaukee, Wisc.

★

OCTOBER Meet of D.M.A. Club No. 10

The **Pittsburgh** chapter of the **D.M.A.** club number 10, held a one day convention at the Hotel Mayfair in Pittsburgh, Pa. on October 30th. Mrs. **Helen Nevling** of New Kensington, Pa. was convention chairman.

Outstanding teachers on this faculty were **Gertrude Edwards Jory,** who taught the Cecchetti method, **Mary Elizabeth Fassig,** in tap and children novelty dances, **Jack DeVenney** in baton, flag, cape and gun dances, and **Frank Dolinar** in acrobatic dances and tricks.

The president of this club is **Jack Bowman** and the secretary **Karl Heinrich.**

★

Thomas Armour, who has taken over the ballet department of the **Hildegarde** School in Miami Beach, Fla., has started rehearsing standard ballets as the basic repertoire of the **Dancecrafters,** a civic ballet group. LES SYLPHIDES, BOUTIQUE FANTASQUE and AURORA'S WEDDING are among the first ballets being learned.

★

Jerome Andrews and **Jose Limon** are now on the faculty of the Duncanberry School of the Arts in Boston.

★

Eddie Toepelman heads the ballet department of the **Alicia Pratt** school in Winnetka, Ill. He plans choreographic experiments as well as class work.

★

The **November 27th** meeting of the **Dance Educators of America** will be held at the Waldorf Astoria Hotel in New York City.

This one-day meet will feature a program with ballet by **Oreste Sergievsky,** tap by **Henry LeTang,** Modern dance by **Mary Anthony** and square and rounds by and with **Ed Durlacher.** Ballroom dances this session will be taught by **Don Byrnes** and **Alice Swanson** and by **Adele** and **Carlton Richardson.**

★

Norma Allewelt Lindsay, former Syracuse, N. Y. teacher, and for some years not actively engaged in teaching but active in several teachers' organizations, was hostess at a tea for one of her first teachers, **Ruth St. Denis,** at the Town Hall Club in New York City on October 7. A number of local celebrities attended to honour Miss St. Denis on her return to New York.

Mrs. Lindsay, who is chairman of the House Committee for the Town Hall Club, is also membership chairman for the National Association for American Composers and Conductors, chairman of Arrangements for the New York Zonta Club, publicity chairman for the American Society of Teachers of Dancing and one day a week teaches a disabled vets class in mid-town Manhattan. In addition to these activities she actually finds time to be a housewife — and a good one!

★

AMERICAN SOCIETY Awards Scroll to Lombardo

Because **Guy Lombardo** has consistently acted as a bulwark against "invasions by hordes of cynical jive extremists", the Executive Committee of the **American Society of Teachers of Dancing,** the nation's oldest dance teachers society, has unanimously voted that he be awarded a Distinguished Service Scroll, it was announced by Mrs. **Helen Wicks Reid,** president of the organization. Noting that "good dancers dance to Lombardo", Mrs. Reid observed that Lombardo almost single-handedly "saved music and dancing" during the war years, when "extreme degrees of escapism and show-offism forms of dancing were enjoying their horrible booms" . . . "In short, Lombardo has performed distinguished service by encouraging better dancing during his years in the business . . ." This marks the first time in the history of the American Society that its Distinguished Service Scroll has been voted to a bandleader.

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STATE OF NEW YORK } SS
COUNTY OF NEW YORK }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared HELEN DZHERMOLINSKA, who having been duly sworn according to law, deposes and says that she is the Editor of DANCE MAGAZINE, and the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc. of the aforesaid publication, for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations) printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Rudolf Orthwine, 503 W. 33rd Street, New York 1, N. Y.; Editor and Managing Editor, Helen Dzhermolinska, 503 W. 33rd Street, New York 1, N. Y.; Business Manager, Rudolf Orthwine, 503 W. 33rd Street, New York 1, N. Y.
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(Signed) Helen DZHERMOLINSKA

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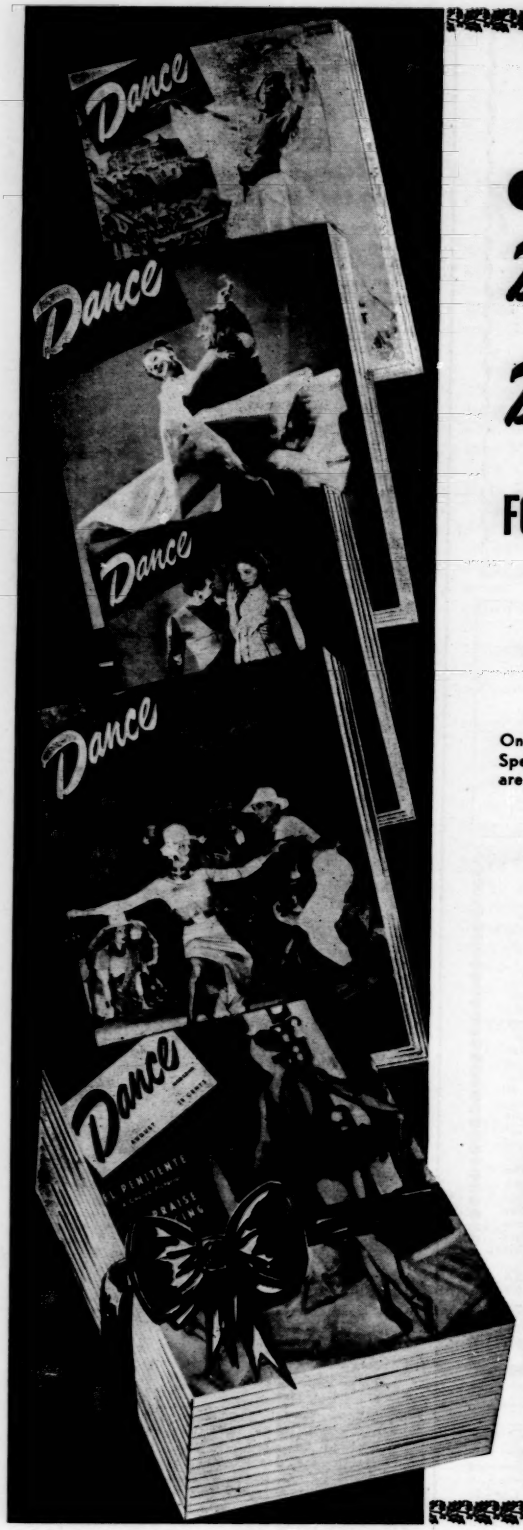

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